







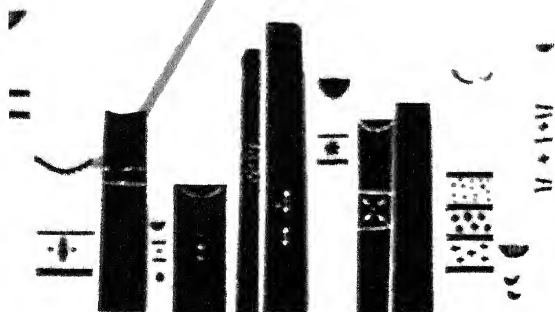




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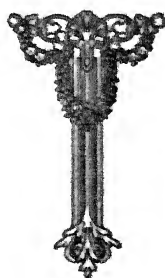






A Century  
OF  
Missouri Music

By  
Ernst C. Krohn



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Privately Printed  
1924

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# A CENTURY OF MISSOURI MUSIC\*

## PART ONE

### SECTION I—BEGINNINGS

In the beginning was the Folk Song, that lyrical outpouring of the soul of naive humanity. The aboriginal inhabitants of the future "Missouri," accompanied their mystic rites with the weird chant and the incessant drum beat which still characterize the music of the American Indian.

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\* On August 10, 1821, the State of Missouri was formally admitted to the Union. The centennial of this event was celebrated throughout Missouri in 1920-21. As part of the literary observance of this centennial, the Secretary of the State Historical Society of Missouri, Floyd C. Shoemaker, invited contributions on various phases of Missouri's past century, for publication in *The Missouri Historical Review*. At his request articles were prepared and published on a Century of Art, Literature, Journalism, Education, Medicine, Legal Literature, Banking, Politics, Agriculture, Social Customs, Social Reform, Labor and Industry, and Transportation in Missouri. The present study "A Century of Missouri Music" was undertaken at the direct request of Mr. Shoemaker and was published in the January, April, and July, 1923, issues of *The Missouri Historical Review*. Pages 3-90 of this book are an exact reprint of these articles. Pages 1 and 2 have been rewritten. Section XXII contains the data which came to hand in the interval between publication of the preceding sections in the *Review* and the present book publication (January-July, 1923, to July, 1924). The Index is unique in that it contains biographical notes on most of the composers and writers mentioned in the text.

It was originally intended to present this study as "A Century of Music in Missouri," Part One to narrate the historical development of the musical life of St. Louis, Missouri's largest city, and Part Two to survey in a comprehensive manner the work of the Missouri Composer. The accumulation of accurate data pertaining to music in St. Louis turned out to be a task of greater magnitude than was at first expected. Limitation of time suggested the advisability of deferring that project to the future. In passing, mention may be made of the fact that the material gathered to date has been card indexed in various ways, the most important indexes being a Chronological Index containing date cards for concerts and operas given in St. Louis, a Composition Index containing cards for operas, choral works, orchestral compositions, and concertos, with dates of St. Louis

## The Canadian *voyageurs* and French Creoles from the Illinois

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performances, and an Artist Index containing cards for soloists, orchestras, choral, operatic, or other musical organizations, with dates of St. Louis appearances.

The present study is based on data derived from this material as well as from the replies to a Questionnaire sent out early in 1922 to approximately one thousand musicians in Missouri and elsewhere. Missouri composers and writers and their works will be given primary consideration, and concert life will only be touched upon incidentally. For the purpose of this study, a Missouri composer is a musician who (1) was born in Missouri, or who (2) at some period of his life was actively identified with music in Missouri for a minimum period of ten years, or who (3) is at present a resident and has been musically active in Missouri for a minimum period of five years prior to January 1, 1924. In the interpretation of this formula due consideration was given to local tradition, and many composers were tentatively included in the absence of direct historical evidence to the contrary. If a majority of the early composers are found to hail from St. Louis, it may be pleaded that this is due not so much to a desire to feature St. Louis, as to a lamentable lack of reliable information from the rest of the state. It must be emphasized that although this study is the result of original and systematic research, it does not pretend to be more than a preliminary survey of a rich and fascinating field whose complete exploration will be a matter of time and opportunity.

The author wishes to gratefully acknowledge his indebtedness for assistance rendered in the prosecution of this study to Mrs. Rosalie Balmer Smith, whose rich collection of original programs and documents dating from 1837 to the present time was of inestimable value, to Mrs. Nettie H. Beauregard and Miss Stella M. Drumm of the Missouri Historical Society, to Mr. Arthur Gaines of the St. Louis Symphony Society, to Mr. Walter R. Whittlesey of the Library of Congress, to Mr. Frank Eakin of the Warrington Memorial Library at Western Theological Seminary, to Misses Mary E. Allen, Adelaide Kalkmann, Antonia Kotthoff, to Mrs. Alfred Ernst and Mrs. Nellie Mackenzie, to Messrs. Ernest R. Kroeger, Carl Busch, Wm. H. Pommer, Joseph Otten, Wm. Clark Breckenridge, George Enzinger, Charles Unger, Phillip Steiner, to the Carnegie Library at Pittsburgh, the Kansas City Public Library, the St. Louis Mercantile Library, and to all who furnished data of any kind, particularly the many musicians whose cordial co-operation rendered the Questionnaire a success.

settlements who founded St. Louis in 1764, sang the songs of *La Belle France*. Indeed, at least one "French" folk song seems to have been born on Missouri soil, for schoolmaster Trudeau's poem, inspired by the Indian Massacre of 1780, found lyrical utterance in true folk song style.<sup>1</sup> The early Americans who invaded Missouri at the dawn of the new century, brought with them the ballads of English origin, some of which are still to be heard after the lapse of a century, in certain remote portions of the state.<sup>2</sup> The rich treasure trove of German folk song poured into the state with the German emigrants of the early '30s, and through persistent culture by that typical German institution, the *Maennerchor*, eventually became the common heritage of all cultured musicians.

Valuable evidence of the Anglo-American influx is offered by the music performed in the course of the Fourth of July celebration at St. Louis in 1809. On that occasion, according to the *Missouri Gazette*, issue of July 12, "seventeen toasts were drank, attended by the discharge of cannon and suitable music." The "suitable music" consisted of "Hail Columbia," "Washington's March," "Lamentation for Washington's Death," "Yankee Doodle" (twice), "Jefferson's March," "President's March" (twice), "Cease rude Boreas blustering railer," "Vive a La," "Soldier's Joy" (twice), "The Jolly Miller," "The Jolly Haymakers," "Roslin Castle," "Burns' Farewell," and "The Soldier's Return."

Formal music making may be said to date from the year 1817. The *Missouri Gazette*, issue of Saturday, February 22, 1817, contained this announcement:

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<sup>1</sup> See "History of the Chanson de L'Annee du Coup" by Wilson Primm (edited by Wm. O. Breckenridge) in *Missouri Historical Society Collections, Volume IV, page 295*. The melody reproduced in facsimile does not tally with the traditional version utilized by Noel Poepping in the Incidental Music to the Centennial Drama "Missouri 100 Years Ago."

<sup>2</sup> See "Ballads and Songs" by G. L. Kittredge in *The Journal of American Folklore, Volume XXX, page 283*.

## GRAND CONCERT.

On Saturday evening next (March 1st) at the Theatre, will be performed a Grand Concert of MUSIC, by Messrs. Thomas and Louthier, assisted by several amateurs.<sup>3</sup>

Music undoubtedly formed part of the theatrical entertainment offered by the Thespian Society, January 6, 1815,<sup>4</sup> and after, although it was not until December 30, 1816,<sup>5</sup> that the usual theatrical notice contained the reassuring announcement "Excellent music provided." To what extent musicians were available for professional work may be inferred from the postscript to the announcement of the opening of the New Theatre, February 1, 1819, to wit: "Musicians who are inclined to play will call at the theatre where arrangements will be made for the season."<sup>6</sup> Vital Beaugenou and Sylvanus Parmele, the only "musicians" listed in Paxton's 1821 St. Louis Directory, apparently had the field quite to themselves.

With "Hymn Books" advertised for sale in 1808,<sup>7</sup> and "a Pianoforte" in 1810,<sup>8</sup> the arrival in 1818 of A. C. Van Hirtum,<sup>9</sup> "late from Amsterdam, Organ Factor and Professor of Music on the Pianoforte" was probably opportune. We know not whether the gentleman prospered, although he subsequently offered instruction in Clarionet and Composition and also tuned pianos. Shortly after Van Hirtum's arrival, Madame Perdreauville opened an Academy for young ladies, giving lessons in Music, vocal and instrumental.<sup>10</sup> Instruction in Vocal Music was proposed by S. Willson in 1819,<sup>11</sup> and by Allen D. Carden in 1820.<sup>12</sup>

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<sup>3</sup> See also Billon *Annals of St. Louis in Its Territorial Days*, page 78.

<sup>4</sup> Billon *Annals*, page 74.

<sup>5</sup> Billon, page 75.

<sup>6</sup> *Missouri Gazette*, January 27, 1819.

<sup>7</sup> *Missouri Gazette*, November 30, 1808.

<sup>8</sup> *Missouri Gazette*, June 30, 1810.

<sup>9</sup> *Missouri Gazette*, January 16, 1818. See also January 23, 1818; May 29, 1818.

<sup>10</sup> *Missouri Gazette*, September 18, 1818. Repeated September 25, October 2 and 9.

<sup>11</sup> *Missouri Gazette*, October 27, 1819.

<sup>12</sup> *Missouri Gazette*, May 31, 1820. Repeated June 7.

Curiously enough, the earliest attempt at music publication took the shape of a Collection of Psalm Tunes. Although Carden's "Missouri Harmony" was printed in Cincinnati, it was probably compiled in Missouri. The title reads:

The Missouri Harmony, or a Choice Collection of Psalm Tunes, Hymns and Anthems, Selected from the Most Eminent Authors, and Well Adapted to all Christian Churches, Singing Schools, and Private Societies, together with An Introduction to Grounds of Music, the Rudiments of music, and plain Rules for Beginners.

By Allen D. Carden, St. Louis. Published by the Compiler. Morgan, Lodge & Co., Cincinnati, 1820.

(Boards, Oblong 12mo. pp. 200).<sup>13</sup>

Carden may have prepared this work expressly for use in his "School for teaching the theory and practice of Vocal Music" which he formally announced in the *Missouri Gazette* of May 31 and June 7, 1820. At any rate, the same issues of the *Missouri Gazette* contain an advertisement of "Vocal Music Books. The Missouri Harmony, just published and for sale at the bookstore of Mr. Thomas (E)ssex." This book must have been very useful, for editions are extant printed in 1827, 1835, 1838, and a revised one in 1850.

Of secular music, either composed or published at this early date, the records are silent, although the *Missouri Gazette* of July 12, 1820, mentions a "Missouri Bugle Quick-step" in the list of music performed at the Fourth of July celebration at St. Louis that year.

## SECTION II—THE PIONEERS

When Court Councilor Weber<sup>14</sup> of Coblenz arrived in St. Louis, the thirteenth of July, 1834, the cause of music

<sup>13</sup> Title furnished through the courtesy of Mr. William Clark Breckenridge. Although this book is not listed in Metcalf's *American Psalmody* (New York 1917), the Library of Congress has copies of the editions of 1835 and 1850. The Warrington Memorial Library at Western Theological Seminary, Pittsburgh, has notes indicating the publication of editions in 1827 and 1838.

<sup>14</sup> Most of the statements pertaining to Weber and his family, including Charles Balmer, are based on original documentary material in the extensive and historically valuable collection of Mrs. Rosalie Balmer Smith, granddaughter of Johann Heinrich Weber, daughter of Charles Balmer, and daughter-in-law of Sol Smith, the actor.

received a reinforcement of incalculable value. Johann Heinrich Weber was a scholar and a musician of superior attainment. He brought with him a musical library which was particularly rich in the Sacred Choral Works of the great classical masters, Johann Sebastian Bach, C. P. E. Bach, Beethoven, Durante, Gluck, Graun, Handel, Haydn. Jomelli, Kuhnau, Marello, Mozart, Naue, Naumann, Palestrina, Pergolese, Stadler, and Zelter, many of whose compositions he had in full orchestral scores. He placed this library at the disposal of the early choral organizations, which assured St. Louis music lovers an early acquaintance with the choral masterpieces of the age. It is just possible that Weber's proposal to found a "Musical Academy" led to the organization of the St. Louis Sacred Music Society, which, according to the Directory of 1840-41, met every Friday at Concert Hall<sup>15</sup>. Although Weber, in his "Musical Academy" announcement, styles himself a composer, none of his compositions seem to have been preserved. He is credited with the composition of several Songs, Masses and Organ Offertories<sup>16</sup>. In later years he won the grateful admiration of Henry Wadsworth Longfellow by his masterly translation into German of "The Courtship of Miles Standish." This work was published at St. Louis by Eduard Buehler in 1859.

Weber's family was extremely musical, his daughter Therese being a singer as well as a skillful pianist, his son C. Gottwalt, a double bass player, and C. Heinrich, a 'cellist. The Webers were not long in discovering the equally talented family of Simon Philipson, formerly of Philadelphia, but residents of St. Louis since 1822<sup>17</sup>. The noted English traveller, Sir William George Drummond Stewart<sup>18</sup>, who visited St. Louis in the early '30's, declared Amanda Philipson and her

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<sup>15</sup> With C. Webb as Choral Conductor and Charles Balmer as Instrumental Conductor. The first Concert of this organization was given at Concert Hall, December 9, 1840.

<sup>16</sup> *Encyclopedia of the History of St. Louis, Volume I, page 73*, states that "on his deathbed he composed his own funeral hymn."

<sup>17</sup> See Billon *Annals of St. Louis in Its Territorial Days, page 228*.

<sup>18</sup> Author of *Alowan, Incidents of Life and Adventure in the Rocky Mountains*,

brother Louis to be "extraordinary pianists"<sup>19</sup>. It is not beyond the bounds of possibility that Louis Philipson was the composer of "La Straniera Cotillions" and "Signor Gambati's Trumpet Solo from Otello, arranged for Piano," both published by Joseph F. Atwill of New York and preserved in a bound volume of Amanda's piano pieces<sup>20</sup>.

On October 26, 1834, Bishop Joseph Rosati consecrated the new stone Cathedral at St. Louis. As organist he appointed Joseph F. Marallano, an amateur musician, who until business failed was a Cuban coffee grower. To quote Judge Primm<sup>21</sup>, Marallano "was not a skillful performer either on the organ or the piano, but he had taste, and was a master of counterpoint. He composed a Mass, partly original, partly plagiarized. . . . It contains in some parts some very fine harmonies and melodies; he composed besides some other short pieces for special solemnities, but none of the productions outlived his presidency over the Cathedral organ, save in the memory of those who knew he was fond of music." Marallano was listed as Cathedral Organist and as Music Teacher in the St. Louis Directory of 1838-39.

With the coming of William Robyn in 1837, St. Louis gained a citizen who was to have a far-reaching effect on her musical future. Young Robyn, fresh from Germany, found a congenial soul in the person of Wilson Primm, conservator of the good old French traditions and an enthusiastic musical amateur, albeit President of the Board of Aldermen. Robyn became Teacher of Music at the Jesuit College, his first professional duty being the training of the students in the use of a lot of fine wind instruments which the Brothers had brought over from Belgium. This student organization became known as the St. Louis Brass Band and was probably identical with the St. Louis German Brass Band which participated in the Opening of Concert Hall, Monday Evening, December 30, 1839. Another pioneer organization, The

New York, Harpers, 1846. and *Edward Warren*, London, G. Walker, 1854.

<sup>19</sup> *Edward Warren*, page 482. Louis was drowned at Lewis' Fork in 1836, while on a trip with Sir Stewart.

<sup>20</sup> In the Collection of Mrs. Smith.

<sup>21</sup> *Missouri Historical Society Collections*, Volume IV, page 152, footnote.



Missouri Musical Fund Association, also assisted at this "Musical Fete." The leader of this, our first orchestra, was William George Wells, who added solo dancing to his musical accomplishments. Martinez, the famous Spanish guitar virtuoso, in a letter to Sol Smith, the actor, declared "the Musical Missouri Fund Society" to be a "very handsome orchestra<sup>22</sup>". Being a handsome orchestra<sup>23</sup> did not save it from an early demise, for in 1845 steps had to be taken to organize another association which was called the St. Louis Musical Society Polyhymnia. William Robyn was elected conductor of this orchestra and made it the center of musical activity during the ten or more years of its existence. Robyn was not a very prolific composer. A "Grand March" for Brass Band was performed at a Concert given by the flute virtuoso, Leopold Carriere, in Concert Hall, January 4, 1840. Several songs and short piano pieces were published in the monthly numbers of *Polyhymnia*, a musical anthology issued by Robyn and his brother Henry, in 1851. A very interesting manuscript Trio for Violin, 'Cello and Piano is preserved in the Library of the Missouri Historical Society. This fine composition is really a Suite of Valses, very melodious, but harmonized with the unaffected simplicity characteristic of its period.

In 1839, Madame Caradori-Allan, the celebrated singer, in the course of an extended concert tour visited St. Louis, bringing with her as accompanist, Charles Balmer, late of Muehlhausen, Germany. A visit to his parents, who had been residents of St. Louis since 1836, probably determined him to stay here, for he soon established himself as music teacher. It did not take him long to discover an irresistible reason for staying in St. Louis, for within a year he made Therese Weber his wife. In 1846, Balmer founded the St. Louis Oratorio Society which he conducted until the dissolution

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<sup>22</sup> Autograph Letter, dated St. Louis, March 2, 1839, in the Collection of Mrs. Smith.

<sup>23</sup> According to the City Directory of 1838-9, the President of the Missouri Musical Fund Society was City Surveyor Rene Paul, and the Secretary, Henry F. Flagg.

of that organization. In June 1848<sup>24</sup>, in partnership with his brother-in-law, C. Henry Weber, he opened a modest music store which was destined to become the largest music publishing house in the West. Barely ten years earlier, Nathaniel Phillips, umbrella maker, had decided to sell sheet music as well as umbrellas. Not only this, but he turned publisher. The earliest dated piece of music with a St. Louis imprint is the "St. Louis Grand March, composed and respectfully dedicated to the St. Louis Greys, by G. H. Draper" and copyrighted in the year 1839 by N. Phillips<sup>25</sup>. Phillips continued publishing until 1851, at which point Balmer & Weber seem to have acquired his catalogue.

Charles Balmer was a thorough musician and a facile composer. He wrote several hundred piano pieces as well as numerous songs. The exigencies of the publishing business rendered advisable the concealment of his authorship, which was accomplished by writing under a *nom de plume*. The pseudonyms most used were "Henry Werner," "August Schumann," "Charles Lange," "T. van Beig," "Alphonse Leduc," "T. Meyer," "Charles Remlab," and "F. B. Rider." Balmer's first composition seems to have been the "St. Louis Firemen's Parade March, performed for the first time by the German Brass Band, May 3, 1842," and copyrighted November 7, 1842. Other early piano pieces are the "St. Louis Serenading Waltz," "Bavarian Schottische," "Grand Texian March," "I'll Roam The Dewy Bowers Variations," and "Cahokia Polka." Typical early songs are "Spirit Dove," "Star I Love," "Child of The Angel Wing," and "Light of Thy Dark Eyes." Under the *nom de plume* "Henry Werner" he published several Civil War songs including "Sherman's March To The Sea," "Song Of The Soldier's Bride," and the arrangements "Bonnie Flag With The Stars And Stripes" and

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<sup>24</sup> Advertisement announcing opening of store in *Anzeiger des Westens*, Sunday, June 3, 1848. Family tradition claims 1846 as year of opening, but City Directories list no store prior to 1848.

<sup>25</sup> In the opinion of Mr. Phillip Steiner, St. Louis' veteran music engraver, the plates of this composition were not engraved in St. Louis, but probably came from Cincinnati. Recopyrighted in 1851, it was ultimately published by Balmer & Weber. Their edition of 1874 bears the caption "First Piece of Music published WEST of the Mississippi."

"Mother, Is The Battle Over?" During his forty-six years of service as organist at Christ Church, Balmer had occasion to write much music for the Episcopal service. His published choral compositions include a "Jubilate Deo in B flat," a Christmas Anthem, "Unto Us A Child Is Born," and the Anthem "Christ The Lord Is Risen Today." He is also credited with the composition of several organ pieces<sup>26</sup>.

## PART TWO

(Prior to 1870)

### SECTION III—EARLY PIANO COMPOSERS<sup>1</sup>

Before the Civil War, a number of publishers sprang into existence in St. Louis. Besides Nathaniel Phillips and Balmer & Weber, there were John Gass, James Phillips, J. Ballhouse, J. W. Postlewaite, Charles Fritz H, Pilcher & Sons, Henry P. Sherburne, William H. Harlow, Jacob Endres, and Richard Compton. While most of these publishers enjoyed but a brief lease on life, eventually selling out to some healthier competitor, the total production of printed music was very large. The taste of the period was reflected in the large quantity of light dance music which was issued. Innumerable Polkas, Schottisches, Galops, Waltzes, Mazurkas, Redowas, Quadrilles and Cotillions, Marches and Quicksteps, flooded the market.

Several Schottisches, "Electric" and otherwise, some Marches, Polkas, Waltzes, and Galops formed August Waldauer's contribution to musical literature. Waldauer came to St. Louis in 1844 and plunged immediately into an industrious activity. In the course of his long career he was for twenty years Director of the Beethoven Conservatory, was Conductor of the St. Louis Philharmonic Society during its Seventh

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<sup>26</sup> For further biographical data see article on Charles Balmer in *Encyclopedia of the History of St. Louis, Volume 1, page 72*.

<sup>1</sup> Valuable sources of information for this and the following sections were the *Complete Catalogue of Sheet Music and Musical Works*, published by the Board of Music Trade of the U. S. A. in 1870, an unbelievably scarce *Catalogue of Sheet Music, Published by Balmer & Weber (209 N. 4th St.)*, and collections of Music in the Library of the Missouri Historical Society and in the library of the author.

Season 1866-67, and was Conductor of the St. Louis Musical Union for the eight seasons of its existence, 1881-90. Wald-auer, who was a violinist, was a member of Jenny Lind's concert troupe during part of her American tour in 1851. Bernard August Bode, St. Louis' most celebrated pianist and teacher until his death in 1871, was a very refined, if somewhat reserved, composer. He wrote several piano pieces in dance form, as well as a charming Nocturne "Les Adieux." Hermann Strachauer, a pupil of Bode's, composed three very interesting Sonatas, which with his "Spring Threnody" was published in Boston. The dance forms were cultivated quite assiduously by C. Henry Weber, son of Johann Heinrich, and by Henry Robyn, brother of William Robyn.

To have written a piano piece in 1867, which in 1922 retained sufficient popularity to justify its inclusion in the catalogues of G. Schirmer, Oliver Ditson, and Theodore Presser, would seem to be quite an achievement. Henry Bollman's charming composition "Convent Bells" has outlived its creator and promises to be a favorite for years to come. Bollman came to St. Louis in 1847 when only twenty-four years of age. Save for a short absence during the Civil War, he was actively identified with music in St. Louis until his death in 1890. He was a very talented and prolific writer of piano music, his compositions enjoying a widespread popularity. Almost as successful, at the time, were the compositions of T. M. Brown, one-time piano teacher at Bonham's Seminary (1859-60). Departing from the prevailing dance tendency, Brown composed a number of brilliant Variations on popular melodies and wrote a fine "Impromptu on Strauss' Anen Polka."

Much good music, written however in conformity to the popular taste, was put forth by such musicians as Louis Freligh, Benjamin Owen, A. Willhartitz, Edouard Nennstiel, and Jacques Ernest Miquel. A score or more, probable Missouri composers, clamor for recognition at this point. At the risk of overlooking some favorite son or daughter of our great commonwealth, we will content ourselves with merely mentioning Anthony Weidner, James Schobe, Frank

Belser, R. F. Cardella, Navo, J. Schollmeyer, Charles Pollock, A. C. Wondell, Mrs. A. Strother, G. H. Draper, Frederick W. Henzel, Nicholas Lebrun, J. W. Postlewaite, and F. Pannell (of Louisiana, Mo.).

#### SECTION IV—EARLY SONG WRITERS

Typical songs of local origin were doubtless interpolated in the English Ballad Operas which were produced in St. Louis by theatrical troupes as early as 1820.<sup>2</sup> The custom of producing at least two plays in one evening made necessary the introduction of music, usually vocal, to tide over the interval between the two pieces. When an exhaustive study of the "Drama in St. Louis" is made, more detailed data on this point will come to light. The first recorded performance of a song by a local composer occurred Monday, February 4, 1839. "Washington And Liberty, a National Song, composed by Mr. E. Sheppard" formed the last number of a Concert given at the National Hotel by Sheppard, assisted by Madame Brichta, Miss Therese Weber, Senor Martinez, and Mr. Seidensticker.

Although Missouri's first music publisher, Nathaniel Phillips, put forth songs as well as piano pieces, no dated song seems to be extant which would antedate the "St. Louis Grand March" (1839). Aside from several undated reprints, Phillips published "Mary Blane, arranged by Nelson Kneass," in 1847, and James Schobe's "Worth Of Time," as well as "The Egyptian Girl's Song" by E. C. Davis, in 1850. In 1851, C. Gottwalt Weber, son of old Johann Heinrich, issued his first publication, an arrangement of "The Peasant Girl's Lament." He does not seem to have done much original work, his brother Henry evidently inheriting the senior Weber's talent for composition. At that, Henry was not a very prolific song writer. X August Waldauer seems to have

<sup>2</sup> *The Missouri Gazette*, December 20, 1820, announces at the Theatre "this evening, Comedy, *Dramatist*, or *Stop him who can*; Farce, *Purse*, or *Benevolent Tar*," the last probably by Cross, with the music by William Reeve. See also Sonneck *Early Opera in America* (New York, 1915), for early American performances of this and other Ballad Operas.

shone as a writer of sentimental ditties. A few titles selected at random, tell the tale: "I Love But Thee," "Two Hearts That Beat As One," "Too Fondly I Loved Thee," and (sad ending) "My Dream Of Love Is O'er." 'Twas a sentimental age and all song writers were affected alike, even men of the calibre of Henry Robyn, Louis H. Freligh, A. Willhartz, Henry Bollman, T. M. Brown and R. Frank Cardella.

The songs of Strachauer, the classicist, seem to have aspired to higher artistic levels. The titles of not a few are terse and to the point: "Rose," "Hope," "Tear," "Regret." Benjamin Owen cultivated the churchly song, several of his compositions being adaptations of classical melodies to sacred words. Henry Bollman composed for the Catholic service, his religious songs including an "Ave Maria," an "Ave Verum," and two settings of "O Salutaris." Edward Sobolewski, the genial Conductor of the Philharmonic Society, was a most gifted writer of songs of real artistic value. Many of his songs seem to have been composed in St. Louis, a point of obvious interest, for most of his creative work was done in Europe. The concerts of the Philharmonic were the means of presenting to the public several very ambitious compositions by Emile Karst. On October 22, 1863 was performed "Goethe's May Song" in the form of an "Introduction and Concert Waltz for Soprano." "The Whippoorwill" an Aria for Alto figured on the program of April 21, 1864, and "Soave Immagine D'Amor" for Soprano was featured November 28, 1867 and again November 3, 1870. Although Karst wrote many secular songs he excelled as a composer of songs for the Catholic service.

A very valuable pedagogical work was prepared by Henry Robyn, in his capacity as Teacher of Music in the St. Louis Normal, High and Grammar Schools. "The Singer's Handbook, a Systematical Course of Instruction in the Art of Singing" was published in Three Books by C. Witter in 1872. This excellent series of Public School song books contained several hundred simple exercises and a carefully selected series of One, Two, and Three Part Songs. "The Classical Singer," a collection selected from the great composers and

arranged for three voices, formed the fourth book of Robyn's course of study.

#### SECTION V—EARLY CHORAL AND ORCHESTRAL COMPOSERS

In Johann Heinrich Weber's Diary,<sup>3</sup> under date of September 26, 1850, is the entry "Konzert der Polyhymnia—La Chaisse Overture—Symphonie—Miquel."<sup>4</sup> As Balmer & Weber published several compositions by J. E. Miquel about 1850, it is just barely possible that the Overture or the Symphony, or both, were of Miquel's composition. On the other hand it must be noted that at the time of Jenny Lind's visit to St. Louis in 1851, Jacques Ernest Miquel was conductor "by courtesy" of the Polyhymnia Orchestra,<sup>5</sup> and it may be that Weber's diary refers to this fact. Miquel is credited with the composition of an Opera "Clemence, ou, Les Eaux de la Malou" in Towers' *Dictionary of Operas*.

Weber's son, C. Heinrich, usually referred to as Henry Weber, seems to have composed an Opera on the subject of Joan of Arc. The "Introduction" and "Scena for Male Chorus" from this Opera were performed at a concert of the Philharmonic Society on January 5, 1865. The "Coronation March" was performed by the same organization April 24, 1862. As the material in the library of the Philharmonic calls for Solo, Chorus, and Orchestra, we may assume that the excerpt from "Joan of Arc" was produced in this form. The "Coronation March" was published by Balmer & Weber in a piano arrangement by "Heinrich von Sturmeck," Weber's occasional *nom de plume*. An orchestral Overture by Weber to Theodore Koerner's drama "Die Braut" (The Bride), seems to have been performed April 1, 1863, probably at the Deutsches Stadt Theater in St. Louis. The playbill of that date announces that "Die Overture ist besonders fur diese Gelegenheit componirt von Heinrich von Sturmeck." Weber's rather unusual Quartette "The Watchman" for Soprano,

<sup>3</sup> In the Collection of Mrs. Smith.

<sup>4</sup> Miquel's name is included tentatively. He was probably a travelling virtuoso.

<sup>5</sup> See "Jenny Lind in St. Louis" by Theophile Papin, in *Music*, Volume 19, page 31.

Tenor, Bass, and Violin, was performed at a Philharmonic concert, January 14, 1869.

The founders of the Philharmonic Society, a choral and orchestral organization at St. Louis, engaged as its first conductor Edward de Sobolew—Sobolewski, a very remarkable musician. Born at Koenigsberg, October 1, 1808, he studied with Carl Zelter, the teacher of Mendelssohn, and later with Carl Maria von Weber. He counted Felix Mendelssohn and Robert Schuman among his personal friends, and had Richard Wagner as his associate at the Koenigsberg Opera House. About 1859 he came to America to serve as Conductor of the Milwaukee Musik Verein. It was while director of this organization that he composed and produced his Opera "Mohega, The Flower Of The Forest." He was called to St. Louis in 1860, conducting his first concert October 18, 1860. He served six seasons, his last concert being April 19, 1866. He died at St. Louis, May 17, 1872.<sup>6</sup> His Opera "Comala" was produced by Franz Liszt at Weimar in 1858. Three earlier Operas had been produced at Koenigsberg; "Imogen" in 1833, "Velleda, the Enchantress of the Brocken," 1836, and "Salvator Rosa," 1848. In addition to these he composed five other Operas, "Thomas," "Ziska of Kelch," "The Prophet of Khorassan, or Lalla Rookh," "The Iron Collar," "A Song As Betrayer." He composed two Symphonies, one of which "South and North" was produced by the Leipzig Gewandhaus Orchestra. His two Symphonic Poems "Vineta" and "Sea Phantasie," were produced by Liszt at Weimar. Sobolewski did not produce any of his orchestral compositions while Conductor of the Philharmonic. His Overture to Klopstock's "Tialf" was played by this orchestra April 23, 1868, Egmont Froelich conducting. Sobolewski's choral compositions were produced quite frequently at the Philharmonic concerts, notably "Evenings in Greece," "Oh, Fly With Me," "Take Hence the Bowl," "Summer Songs," "Caravan Song," "When Love Is Kind,"

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<sup>6</sup> See also Mendel *Musikalisches Conversations-Lexicon*, Volume 9, page 285; Riemann *Musik Lexicon* (6th ed.), page 1243; Baker's *Biographical Dictionary of Musicians* (3rd ed.), page 886; *Impressario*, June, 1872, page 4.



"Welcome Sweet Bird," "Cupid's Lottery." Three Oratorios "John the Baptist," "The Saviour," and "Heaven and Earth," several Cantatas with orchestra, a Trio "Jesu Sanctissime," and many Male Choruses round out Sobolewki's activity as a composer.

This account of early music in the larger forms would be incomplete without mention of Benjamin Owen's "Ave Maria" for Solo and Chorus, which was sung at a concert of the Philharmonic in February, 1868. Owen's choral works include a "Sancta Maria" for three voices, "Softly Now The Light Of Day" for mixed chorus, and "In Memoriam" for male voices. Strachauer's choral compositions also deserve notice, particularly "The Lord Is My Shepherd," "The Lord's Prayer," "She Comes No More To Meet Me" and "Song Of The Silent Land." Emile Karst's Canata "Hia-watha," for eight solo voices, chorus, and orchestra, was produced at St. Louis several times in the year 1860. Karst wrote many choral compositions for the Catholic service, one of the finest of which, a "Mass" was performed at St. Patrick's, Washington, D. C., as recently as 1914. A most prolific writer of Catholic Choral Music was Henry Bollman. His works include four Masses and twenty-five settings of various portions of the Catholic ritual.

## PART THREE<sup>1</sup>

### SECTION VI—LATER PIANO COMPOSERS

Faithful to the traditions of an earlier period, many composers of the later half of the nineteenth century restricted their efforts to the fabrication of Polkas, Schottisches, Galops, and sentimental Reveries. In this category we may place such writers as Charles Gimbel, Emil Hahn, J. A. Kieselhorst, J. J. Voelmecke, Charles Schillinger, I. D. Foulon, Wm. G. Merkel, Jacob Lenzen, Dr. E. Voerster, W. C. D. Boetefuehr, and even such musicians as James North, P. G. Anton (Sr.),

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<sup>1</sup> The term "Later Composers" in this Third Part is intended to include all composers whose period of greatest activity fell within the years 1870 to about 1920, but excluding all living composers who are still active. These will be treated in Part Four under "Contemporary Composers."

and Michael Angelo Gilsinn. The musically shallow pieces of Charles Drumheller still enjoy a more or less local vogue. Particularly popular are the "Concert Waltz," "On the Lake by Moonlight," "Banjo Twang," "Grand Imperial March," "Moonlight on the Mississippi" and "Bridal Bells." The gifted pianist, Jacob Kunkel, wrote several successful piano pieces, typical compositions being "Heather Bells Polka," "Zephyr and the Brook," "Rippling Waves," and the "Germans' Triumphal March." The eminent theorist, Waldemar Malmene, won First Prize for a Piano Composition in a Competition instituted by the American Conservatory of Music of New York in 1872. Particularly noteworthy among subsequent compositions is his "La Zingara." Richard S. Poppen wrote many effective piano pieces, of more than ordinary interest being the "Dance of the Gnomes," "Impromptu," and the "Grand Valse Brillante."

That wandering cosmopolite, Robert Goldbeck, was a most prolific writer of piano music. His "Second Concerto" for Piano and Orchestra was performed May 22, 1885, the occasion being a "Farewell Concert" given to celebrate his departure from St. Louis, where he had resided since 1873. He subsequently performed this "Concerto" in New York City and elsewhere. No record of a public performance of the "First Concerto" has been noticed. According to Bremer's *Handlexikon der Musik*,<sup>2</sup> Goldbeck composed five Symphonic Pieces for Piano and Orchestra, which were repeatedly performed by the Philharmonic Societies of New York and Brooklyn. A "Scene de Chasse," evidently one of the Symphonic Pieces, was performed at the "Farewell Concert" of 1885, by Mrs. Robert Goldbeck with Orchestra. Among Goldbeck's innumerable piano pieces may be mentioned the set of "Sixteen Compositions, dedicated to Franz Liszt," including the "Grande Polonaise de Concert, Minerva." Typical of his very individual piano style are such pieces as the "Tourbillon Valse," "Dreaming by the Brook," "Dream Bells," "Valse Arabesque," "Ring On, Wild Bells," "Mem-

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<sup>2</sup> See Jones *Handbook of American Music and Musicians* (Canaseraga, N. Y., 1886), page 65.

ories," "Pleading," "Idylle," "Dream of the Lily," "On the Bay," "La Amazone Mazurka," and "La Danse des Dryades." He wrote many Concert Etudes, among them the "Cavalcade Etude" and "La Vibrante." He made effective concert arrangements of Leopold de Meyer's "Cricket," Carl Tausig's "Nocturne," Liszt's "Rhapsodie Hongroise, No. 13," Thalberg's "Nocturne in A flat," Raff's "L'Arpa," Delibes' "Sylvia," the "Nocturne" from Mendelssohn's "Midsummer Night's Dream," and of "Dixie." His "Graduating Courses for Piano" published serially in *Goldbeck's Musical Instructor* and *Goldbeck's Musical Art*, contain a wealth of valuable pedagogical material. In addition to these he wrote volumes of "General Piano Technics," "Primary Piano Technics," and a "Primary Piano Method."

Many charming piano pieces were written by that genial musician, Paul Mori. Two Valses, two Mazurkas, a "Polonaise in C sharp minor," a "Menuet," a "Sonatina," a "Fantasie Berceuse," and an "Andante con Variozini" comprise his works in conventional forms. In a lighter vein are the "Princess Zora," "La Graziosa," "The Flatterer," "Gondoliera." A notable "Funeral March, In Memory of the 'Maine,'" and a "Grand Triumphal March" deserve particular mention. A very popular and effective transcription of the "Sextette from Lucia," a paraphrase of the "Lost Chord," and many teaching pieces conclude Mori's work for piano. Alfred Ernst, Conductor of the St. Louis Symphony Orchestra from 1894 to 1907, was a very talented pianist and a gifted composer. His piano compositions embrace a "Festival March," a "Valse Caprice," "La Gazelle," "Gondoliera," "Menuet," and a "Sonnett Musical." His successor, Max Zach, wrote a "Gavotte" and several interesting teaching pieces. William Schuyler, educator, writer, and talented composer, wrote about fifty piano pieces, "An Idyl of Spring" and "A Memory" being of particular musical value. Edward Franklin Kreiser and Solomon Lichtenstein have each written many charming *Morceau de Genre*.

Most gifted of Missouri's daughters, Jessie Lovel Gaynor, has wrought with infinite care a series of juvenile works for

the piano which have made her name known the length and breadth of the land. Two volumes of "Miniature Melodies," "Miniature Duets," "Melody Pictures for Little Players," and "Finger Plays" are Mrs. Gaynor's best known works. In addition to many delightful teaching pieces, Mrs. Gaynor has written a very successful book of "First Pedal Studies," as well as "A Method for the Piano for Little Children," and has composed the music to Susan H. Tillman's "Dances and Games for Children." That talented composer, Constance Owen Faunt Le Roy Runcie, wrote very little for the piano. An effective "Piano Sonata," and two short pieces, "Fragment" and "Andante" comprise Mrs. Runcie's output. Clara Louise Anderson composed a series of "Instrumental Characteristic Rhythms for Home, School, and Kindergarten" (1896) which were widely utilized in school work. Clara Beeson Hubbard's "Merry Songs and Games for the Use of the Kindergarten" (1881) deserve mention in this connection, and we would be derelict in our duty if we failed to notice C. J. Richter's music to Henriette Noa's "Plays for the Kindergarten, as Introduced in the Gymnastic Exercises of Mary Institute" (1873).

#### SECTION VII—LATER SONG WRITERS

When Rupert Hughes wrote his book on "Contemporary American Composers," he waxed eloquent over the songs of William Schuyler. Characterizing Schuyler's setting of five poems from Stephen Crane's "The Black Riders," as "the most original and important contribution to American music that St. Louis has made," he discovered in three of the songs an "epic vastitude" and in two, a "tantalizing mysticism."<sup>3</sup> At the time he credited Schuyler with the composition of one hundred and fifty songs. Aside from the "Black Riders," only three of these songs seem to have been published. They are "The Light Of The World," "In The Golden Fullness," and a fine setting of Charles Claflin Allen's poem "Now The Shadows Darken."

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<sup>3</sup> See Hughes *Contemporary American Composers*, page 415.

Justly celebrated are the songs of Jessie L. Gaynor. Originally written for the use of children, these quaint and simple melodies have become universally popular. Mrs. Gaynor's genius was first revealed in her settings of "Songs of the Child World," of which three volumes are now published, the poems being by Mrs. Alice C. D. Riley. Subsequent books of Children Songs were the "Mother Goose Songs from 'The House That Jack Built,'" "Songs To Little Folks," "Lilts and Lyrics," "Playtime Songs," "Songs and Scissors," "Songs and Shadow Pictures for the Child World," "Sacred Songs for Little Children," "Sunday School Songs for Little Children." Perhaps the most popular of Mrs. Gaynor's Children Songs is "The Slumber Boat." Characteristic are the "Discontented Duckling," "Sugar Dolly," "The Flower's Cradle Song," and "Fireflies." Mrs. Gaynor has edited a charming collection of "Songs of a Grandmother." Her more mature art songs are published in the "Album of Seven Songs," "Five Love Songs," and the "Album of Rose Songs." Typical of her recital songs are "The Wind Went Wooing The Rose," "Come Down To The River Tonight," "And I," "The Riddle," and "Sweet Is Tipperary." Mrs. Gaynor has also written two sacred songs "The Birth and the Resurrection" and "The Star of Bethlehem."

A gifted writer of songs was Constance Owen Faunt Le Roy Runcie. A granddaughter of the celebrated Robert Owen, Mrs. Runcie was an able writer as well a musician.<sup>4</sup> Writing the lyrics of most of her songs, Mrs. Runcie was particularly happy in her settings of religious poems. Her published sacred songs include "Dove of Peace," "My Spirit Rests," "I Will Arise," "At Rest," "Intercessory Prayer." Of romantic appeal are the "Invocation To Love," "Whose Heart So Light," "Silence and the Sea," "Merry Life," "I Would Fly," "You Woke Me." An equally talented writer was Harriet Priscilla Sawyer. Of particular interest are her songs "She Walks In Beauty," "Sweet and Low," "Across The Dreary Sea," "Sighing Nature," "Only A Tear," "One

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<sup>4</sup> See Mathews *A Hundred Years of Music in America*, page 104. Also Runcie *Divinely Led*; or, *Robert Owen's Grand-daughter*, New York, 1895.

Voice Alone," "Thou Art My Hope," and "Angels' Song In Silent Night." Among women composers of this period we may mention Toni Lieber and Edith Kingsley.

As a song writer, Robert Goldbeck was no less successful than as composer of piano music. His published songs include "The Splendor Falls On Castle Walls," "The Sea Hath Its Pearls," "You Know The Old Hidalgo," "Sleep Dearest Sleep," "Parting Song," "Invocation," "Those Evening Bells," and many others. A very popular composer of songs was James M. North, the very able vocal instructor. Characteristic products of his inspiration are "The Lake Is Still," "Sweet Vale of Neuchatel," "Welcome To Spring," "My Darling Dwells Over The Sea," and "Blue Violets." Typical sacred songs are "Come Unto Me," "Calvary," and "Jerusalem." Two exceedingly able song writers were Waldemar Malmene and P. G. Anton (Sr.). Fine Malmene songs are "Tubal Cain," "The Brook Song," and "The Merry Mill." Anton's setting of Harriet Spofford's "Nocturne" was sung with orchestral accompaniment by W. M. Porteous at a concert of the St. Louis Choral Society, March 6, 1890. Max Ballmann excelled as a writer of sacred songs, while Richard S. Poppen's lyrics were of a lighter nature. Reminiscent of the older school were the songs of Anton Roeslein, W. D. C. Boetefuehr, Engelbert Voerster, I. D. Foulon, Michael Angelo Gilsinn, Emil Hahn, and Herman Epstein. Sentimental ballads were written by Wayman McCreery and by Charles Humphrey. Songs in a more modern vein were composed by Alfred Ernst and by Edward F. Kreiser.

Valuable collections of songs for use in the Public Schools were prepared by Henry Martyn Butler. "Songs and Studies; a Rote and Note Song Book" (1905), "Popular and Classical Songs" (1908), and many songs in Loomis' "Progressive Music Books" comprise Butler's compositions for juvenile singers. He also wrote a "Primrose Song," a "Flag Song" and an excellent State Song "O Peerless Missouri."

Pedagogically valuable are the many excellent studies for vocal students prepared by James M. North. They include "A Practical Method in the Art of Singing" (1891), "Vocal

Exercises," "38 Progressive Vocalises," "36 New Vocalises for Beginners," and "35 New Vocalises for Advanced Students." Robert Goldbeck's "Graduating Course in Voice" was published serially in *Goldbeck's Musical Instructor* and *Goldbeck's Musical Art*, and he also published a "Vocal Method."

Before closing we must mention several excellent songs for the Catholic service. Lawrence Kotthoff, Richard S. Poppen, and Anton Roeslein each wrote an "Ave Maria," Roeslein also composed an "Ave Sanctissima," and an "Ave Regina" and two settings of "Veni Creator" conclude Kott-hoff's contribution.

#### SECTION VIII—LATER CHORAL COMPOSERS

That the choral music of the second half of the nineteenth century was predominately religious in character was in part due to the fact that most of the composers held church positions<sup>5</sup>. This was particularly true of the Catholic contingent. For over twenty years Michael Angelo Gilsinn was organist at St. Francis Xavier's Church in St. Louis, during which period he had ample opportunity to compose and produce choral music. His choral works for the Catholic service include a "First Mass," "Venite Adoremus," "Tantum Ergo," "Sub Tuum," "Angeli et Archangeli," "Jesu Dulcis," and "Tota Pulchra." He revised Pacini's "Missa Solemnis," Cimarosa's "Messe Militaire," and the "Grand Italian Mass and Vespers." A "Mass in C" and a "Tantum Ergo" were written by James M. North, and Lawrence Kotthoff composed not only a "Tantum Ergo" but also an "O Salutaris" and "Ecce Sacredos." Settings of "Asperges Me Domine" were made by Richard S. Poppen, and by Anton Roeslein, the latter also composing a "Regina Coeli," "Sub Tuum Praesidium," and "Nolite Timere."

<sup>5</sup> As no provision has been made for the Organ music of these "Later" church composers, the same will be listed here. As far as known, the pieces are "Zion March" by Mrs. Runcie, "Elegie Militaire" by W. Malmene, "Storm at Sea" and "Sicilian Vespers" by A. J. Creswold, and "Cradle Song" and "Concert Caprice" by E. F. Kreiser.

A virile composer of music for the Episcopal service was Paul Mori. His sacred choral works include a "Festival Te Deum in E flat," a "Festival Communion Service in D flat," a "Magnificat and Nunc Dimittis," a setting of the "Twenty-Third Psalm," a "Christmas Cantata," an "Easter Cantata," and a "Motette—Come Unto Me." James M. North's choral compositions include a "Te Deum in C," a "Christmas Anthem," a setting of "Nearer My God To Thee," "In Thee O Lord Do I Put My Trust," "My Soul Doth Magnify The Lord," "O Lord Have Mercy We Pray," "One Sweetly Solemn Thought," "Come Unto Me," "With Christ We'll Walk The Wayside," and "Trust." A "Te Deum Laudamus" was written by Wayman C. McCreery, and Richard S. Poppen made settings of "O Lamb Of God," "The Lord Is My Shepherd," and the "Decalogue." Waldemar Malmene won a Prize in 1872 for an "Anthem" which was frequently performed at Christ Church in St. Louis. Mrs. Constance Runcie wrote a "Te Deum," an "Easter Carol," two "Christmas Carols," many Hymns, and several Sacred Quartetts. A "Christmas Carol" and a "Hymn for Women's Voices" were put forth by Mrs. Gaynor, and Robert Goldbeck composed "My Faith Looks Up To Thee." Mrs. Kate J. Brainard and Waldemar Malmene collaborated in the production of "The New Treasure; a Collection of Hymns and Chants" (1871), many of which were originally composed for this book. James M. North compiled a "Sunday School Song Book," and in collaboration with N. Coe Stewart compiled the "Singing Books"—"Kingdom of Song," "Crown King," and the "Singing School Echo"—all of which contained many original sacred choruses. Before leaving the field of sacred music we must note the fact that F. S. Saeger wrote many Hymns for the Christian Saengerbund, and Richard S. Poppen composed music for the Jewish divine service.

On May 28, 1879, a Thomas Moore Centenary celebration took place at De Bar's Opera House in St. Louis. The feature of this festive occasion was an ambitious choral work by Michael Angelo Gilsinn which was presented by a chorus



of two hundred voices with orchestral accompaniment. The two parts of this grandiose composition were entitled, respectively, "A Centennial Ode to Thomas Moore" and "The Veiled Prophet of Khorassan." Another pretentious work of Gilsinn's was the Symphony Cantata "May Morning." A short Cantata "A Song of Peace" by Irenaeus D. Foulon was performed at St. Louis, March 27, 1884, and January 29, 1885. Goldbeck's Cantata "The Song of the Brave Man" does not seem to have had a local performance.

A most felicitous writer of choral music, Robert Goldbeck composed many charming pieces for mixed voices. "Sunset," "Oh, How Can I E'er Forget Thee?" "The Princess and the Gardener," "Spring Is Coming," "Morning," are some of his best known numbers. James M. North, Richard S. Poppen, and Waldemar Malmene have each written interesting mixed choruses. For Female Voices we have several arrangements of songs by Mrs. Gaynor, notably "Slumber Boat," "Only A Rose," and "Mother Love." An "Autumn Song" and "Evening" by Robert Goldbeck, "Invocation to Spring" by Waldemar Malmene, and "Ding Dong Bell" by James M. North are all charming pieces for women's voices.

At a concert in 1902, the St. Louis Apollo Club scored a memorable triumph by their rendition of "Evening Bells," a remarkable arrangement for male voices of the "Sextette from Lucia," which had been prepared by Paul Mori. A no less popular number was "The Three Fishers" by Robert Goldbeck, which, twenty years ago, was in the repertoire of most male choral organizations. Goldbeck's pieces for male voices include "Excelsior," "Dreaming," "Break, Break, Break," "Sands O'Dee," and "Wood Nymphs." Short compositions for male voices have been written by Waldemar Malmene, Richard S. Poppen, and Engelbert Voerster. Typical compositions for the German Male Chorus (*Maennerchor*) were written by Waldemar Malmene, Carl Richter, Carl Schillinger, Egmont Froelich, and Jacob Lenzen.

## SECTION IX—LATER OPERA COMPOSERS

On May 16, 1881, at the Olympic Theater in St. Louis, was presented for the first time the "New Satirical Comic Opera"—"L'Afr iue; or, The Tale of a Dark Continent." The libretto was by William Schuyler, the music by Wayman C. McCreery<sup>6</sup>, amateur musician and "three-cushion" billiards expert. The cast was composed of local singers, the musical director was Alfred G. Robyn. It ran for one week. The following January it was put on in New York, only to be severely mauled by the critics. August 21, 1882, it was put on for eight performances at the St. Louis Pickwick Theater, after which it went on the shelf. The life history of most local "operas" would read similarly.

Amateur singers produced two of Richard S. Poppen's operas, "Robin Hood" and the Romantic Comic Opera "Althea." "Althea" was also performed in San Francisco in 1890. Poppen's last Opera "Dona Diana" does not seem to have ever been produced. Paul Mori's Comic Opera "Entanglement" was put on the road by the Farnham Opera Company in 1895. "Fate's Lottery," another Opera, received a local performance at the Germania Turner Hall in 1893 and at the Liederkrantz Hall in 1894. Mori's Grand Opera "Uarda" was never performed. "Tennessee," a Light Opera by Robert Edwards, ran a whole week at Schneider's Garden in 1894.

Although Robert Goldbeck wrote a number of Operas, he does not seem to have inflicted any of them on his St. Louis public. "The Soldier's Return," an early Operetta, was produced in London in 1856. In 1889, his Opera Comique "Newport" was performed in London. "The Commodore" and "Saratoga" do not seem to have been produced. "The Surprise, or Clara and Valentine, Opera Comique; by R. Goldbeck" was published in London by Wessel. As the libretto was printed at the same time, a performance may be taken for granted. A Song Comedy for Children "Music Fairy Land" was published in 1897.

<sup>6</sup> See also Augustus Thomas *The Print of My Remembrance* (New York, 1922), page 117.

Mrs. Jessie L. Gaynor has written a number of exceedingly successful Operettas for children. "The House That Jack Built," and its sequel "The Lost Princess Bo-Peep," "The Toy Shop," "Snow White," "The Magic Wheel," "Three Wishes," "The Return of Proserpina," and "On Plymouth Rock" are all juvenile favorites. Not quite Operettas, the "Entertainments"—"The Posey Bed" and "Welcome Spring"—are unique in their style. Mrs. Gaynor's Romantic Operetta "Pierre, the Dreamer" is still in manuscript.

Mrs. Constance F. Runcie wrote the libretto and composed the music of her Romantic Operetta "The Prince of Asturia," a work full of delightful humor. It awaits but the "touch of an understanding and able producer to emerge into the radiance of a deserved popularity?" Mae Ayres Sherrey wrote an Operetta "Dreamland Beauties" which was performed in and around St. Louis several times during 1898. Local performance was also accorded Michael Angelo Gilsinn's Operettas "The Three Crowns" and "Dorothea, the Roman Martyr." Emil Hahn is credited with the composition of an Operetta, the name of which is not recorded. Edward H. Bloeser is also credited with the composition of an Operetta entitled "Pocahontas," but of its performance nothing definite is known. Odd bits of book-making are the eight parts of "Watouska, or The White Lily" an Operetta by Madame F. Glyckherr Tanner, who also composed a Parlor Ballad Operetta entitled "Ethelena."

#### SECTION X—LATER CHAMBER MUSIC COMPOSERS

Memories of a period long past were revived by the appearance of compositions for the Flute by two local flute virtuosi. The Flute is no longer the "gentleman's instrument" it was many years ago. Its place has been usurped in the affections of the twentieth century "dandy" by the mandolin, to say nothing of the tinkling ukulele or the mournful saxophone. Nevertheless, J. A. Kieselhorst, not so very long ago, composed and published a Caprice de Concert for Flute and

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<sup>7</sup> Quoted from data supplied by Ellinor Dale Runcie of St. Joseph, Mo.

Piano entitled "Anna, To Thee. "Another piece, "Babbling Brook," also for Flute and Piano, was put forth by Kiesehorst, while Robert Buechel published an "Exquisite Polka" for Flute alone. Of similar appeal was Laurent Brun's concert arrangement for Clarionet of the "Carnival of Venice." That veteran 'cellist, Louis Mayer (Sr.), was an able composer as well. Among his compositions are two excellent 'Cello solos, a "Theme and Variations" and a "Fantasiestueck." A "Serenade" and a "Spanish Dance—Guaracha" for Violoncello were written by P. G. Anton (Sr.) and first publicly performed by his son, the gifted 'cellist, P. G. Anton.

That very versatile composer, Mrs. Constance F. Runcie, wrote several charming pieces for Violin and Piano, among them "In the Twilight," "Night," and "Remembrance." She also composed a very ambitious "Concerto" for Violin and Orchestra. Harriet Priscilla Sawyer's contribution was restricted to several sets of easy teaching pieces, "Happy Jack Tunes for Little Fiddlers," "Little Tin Soldier Tunes," and a set of "Five Pieces" for Violin and Piano. Of educational value are the twenty-two easy pieces by R. Severin Sauter, issued under the title "Pleasures of Home." Guido Parisi published a valuable book of "Scales and Chords for Violin," and wrote several solos, among them a "Berceuse." A "Fantasie on the Tyrolese and his Child" by Paul Mori, and a "Serenade—My Jewel" by P. G. Anton (Sr.) will complete this list of Violin music by "Later Composers."

William Schuyler is credited with the composition of two short "Trios," presumably for Piano, Violin, and 'Cello. Robert Goldbeck composed several Trios for the same combination of instruments. His "Second Trio" was performed in New York City, December 11, 1885. Goldbeck also wrote a "Piano Quintet" and a "String Sextet." P. G. Anton (Sr.) is credited with the composition of several String Quartets and Quintets; a "String Quartet" of his being performed at a concert of the Mendelssohn Quintet Club, in February, 1888. Oscar Hatch Hawley wrote a "String Quartet in D minor," and Solomon Lichtenstein not only composed a "String Quartet," but he also made many arrangements for String

Quartet of piano pieces of Chopin, Grieg, and Schumann. Constance F. Runcie wrote some "Chamber Music," but for what combination of instruments the data at hand does not reveal.

#### SECTION XI—LATER ORCHESTRAL COMPOSERS

As a boy, a protege of the great naturalist, Alexander von Humbolt, as a youth, an artist equally at home in the highest musical circles of Paris and London, as a man, a restless genius ever seeking new worlds to conquer, Robert Goldbeck tarried on the west bank of the Mississippi just long enough to earn the title "Missourian." A gifted composer, Goldbeck's peculiar genius found fitting expression in his many compositions for Symphony Orchestra. The scores of some of these works were destroyed in the great Chicago fire of 1871, notably the score of his Symphony "Victoria." The St. Louis "Farewell" Concert of 1885 witnessed the production of two orchestral pieces, the Dramatic Poem "Leonore, after Burger" and the "Idylle." Several compositions were accorded a performance by the Thomas Orchestra, among them the "Mexican Dances," "Forest Devotion," and "Leaping Marionettes." These pieces were all performed in Chicago as well as in St. Louis. Tradition has it that some were performed by the New York Philharmonic Orchestra. It is just possible that the "Elegie" was performed in New York, for no record of a local performance has been noted.

Poland's romantic, though stormy past inspired the composition of Anton's "First Symphony." Two movements of this "Symphony on the History of Poland" were performed at a concert of the St. Louis Musical Union in April, 1888. The complete work was given at an "Anton Concert," May 20, 1890. Among the several movements performed were a "Largo, In Memoriam—Kosciusko," a "Minuet, Danse de Nobles," and the "Finale—Souvenir de Pologna (introducing the Polish National Hymn)." Although Anton is credited with the composition of four Symphonies, no performance of the "Second," "Third," or "Fourth" has been noted. The "Minuet" from the "Second Symphony" was played at the before-mentioned "Anton Concert," and the same pro-

gram presented a "Galop" and a "March—Des Flambeaux." A "Torchlight Dance" was performed at a St. Louis Musical Union concert in February, 1887.

A Nordic legend, the tale of Bragi, "God of Song," and Iduna, "Goddess of Spring," fired the fancy of Alfred Ernst sufficiently to cause him to plan a Music Drama on that subject. He actually composed a "Prelude to Bragi and Iduna" which was played by the St. Louis Choral-Symphony Orchestra in 1902. The "Music Drama" seems to have remained a legend. As Conductor of the St. Louis Choral-Symphony Society, Ernst proved that he possessed that thorough knowledge of orchestral technic so essential to successful orchestral composition. He seems to have composed only one other piece, a "Homage a Terpsichore" which was performed by the Choral-Symphony Orchestra, January 31, 1895. Max Zach, Ernst's successor, wrote a number of pieces which became very popular and were often played at the "Sunday Pop Concerts" of the St. Louis Symphony Orchestra. A favorite number was the "Oriental March," while musical charm and orchestral mastery were distinctive features of the "Reverie," the "Military March," and "Harlequin's Journey Waltz."

A "Symphony" for full Symphony Orchestra is attributed to Constance F. Runcie, while Solomon Lichtenstein left behind an "Unfinished Symphony." Mrs. Runcie is credited with the composition of several shorter pieces for orchestra, and the same might be said of Paul Mori, and Louis Mayer (Sr.), who made many successful arrangements and transcriptions for Symphony Orchestra. Richard S. Poppen wrote a "Grand Reception March" which he dedicated to Henry Shaw, founder of the Missouri Botanical Garden and "Patron Saint" of the Henry Shaw Musical Society. Waldemar Malmene composed an "Elegie Militaire—In Memoriam" which was performed by the St. Louis Amateur Orchestra, May 27, 1879, while his "Serenata" was produced at a concert in 1873. Henry J. Benjamin's "March Parrhasius" is typical of a number of compositions which might be mentioned were space and length no consideration.



## A CENTURY OF MISSOURI MUSIC

BY ERNST C. KROHN

## PART FOUR

## SEC. XII—CONTEMPORARY ORCHESTRAL COMPOSERS

Although the "Father of Waters" has inspired a Frederick Oakes Sylvester,<sup>1</sup> to create canvasses of imperishable beauty, this stream of magnificent distances has inspired no orchestral masterpiece. Perhaps some tonal master of the future will fashion an epic which will truthfully express the majesty, the romance, the fierce power of this Titan among rivers. More potent inspiration has been offered by the Indians whose canoes once swiftly sped over its broad expanse. Curiously enough, this powerful fount of primitive suggestion has reached our composers through the romantic pages of Longfellow's ever refreshing "Song of Hiawatha." With deft touches and the added spice of original Indian melodies, Ernest Richard Kroeger has achieved a powerful presentment of this hero's career. Kroeger's Symphonic Overture "Hiawatha" was first performed by the Thomas Orchestra at the Omaha Exposition, in July, 1898. With fragments of Longfellow's epic as his theme, Carl Busch, in his "Minnehaha's Vision,"<sup>2</sup> and "The Song of Chibiabos," has wrought two Symphonic Poems of transcendent beauty. Fascinated by the lure of Indian music, Busch arranged "Four Indian Tribal Melodies"<sup>3</sup> for String Orchestra. A further venture in this vein was his "Chant from the Great Plains,"<sup>4</sup> a Symphonic Episode for Military Band.

A fruitful source of musical inspiration has been the folk music of the American Negro. Maurice Arnold's "American

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<sup>1</sup> See Frederick Oakes Sylvester, *The Great River, Poems and Pictures*, Chicago, 1911.

<sup>2</sup> Score and Parts published by Franz Jost, Leipzig.

<sup>3</sup> Score and Parts published by Carl Fischer, New York.

<sup>4</sup> Condensed Score and Parts published by Carl Fischer.



Plantation Dances," an orchestral Suite conceived in the spirit of negro music, without utilizing actual plantation melodies, was first produced in New York City in 1894. It is claimed that this work first attracted Dvork's attention to Negro Folk Music.<sup>5</sup> A more recent composition employing the idiom of the negro folk songs, is the Symphonic Rhapsody "Negro Carnival" by Carl Busch, produced by the St. Louis Symphony Orchestra, December 4, 1921. Redolent of the southern plantation are the melodies of Stephen Foster. Carl Busch has made very successful transcriptions for String Orchestra of two of these, "My Old Kentucky Home" and "Old Folks at Home."<sup>6</sup>

The great historical celebrations within recent years have enlisted the creative ability of some of our most talented composers. In celebration of the 150th anniversary of the founding of St. Louis, the St. Louis Pageant Drama Association presented on May 28 to 31, 1914, "The Pageant and Masque of St. Louis," a splendidly conceived spectacle. The "Pageant," presenting in three episodes the early history of St. Louis, was written by Thomas Wood Stevens. The Incidental Music to this stirring drama was written by Noel Poepping, a descendant of Jean Sale Lajoie, one of the original Thirty who settled St. Louis in 1764. A "March of the Pioneers" written by Ernest R. Kroeger also formed part of the score of this work. An old French Folksong from Ste. Genevieve, "La Gui Annee," was utilized in the middle section of Kroeger's march. The "Masque," a symbolical presentation of the spiritual phases of the evolution of St. Louis, was written by Percy Mackaye. The Incidental Music, for chorus and orchestra, was composed by Frederick Shepherd Converse, the eminent Boston composer.

The 100th anniversary of Missouri's admission to the Union, again afforded opportunity for a spectacular union of drama and music. The St. Louis Missouri Centennial Association presented a Centennial Drama at the Coliseum,

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<sup>5</sup> *International Who's Who In Music*; 1918, page 27, also Baker's *Biographical Dictionary of Musicians*, Third edition, page 28.

<sup>6</sup> Score and Parts published by Breitkopf & Haertel.

October 11 to 15, 1921. This drama, "Missouri, One Hundred Years Ago," really an historical play in two acts with a sym-bolical Prologue and Epilogue, was written by Thomas Wood Stevens. The Overture and the Incidental Music to the "Prologue" was composed by Gerald Tyler. The music, choral and orchestral, for the "Epilogue" was written by Frederick Fischer. The Incidental Music to the Play was composed by Noel Poepping. At an appropriate point Poepping introduced an old French Folk Song which seems to be of local origin, the "Chanson de L'Annee du Coup." A fitting crown to all this Centennial music making was Ernest R. Kroeger's Festival Overture, "In Commemoration of the Admission of Missouri to the Union." This spirited composition received its initial performance at the first Popular Concert of the St. Louis Symphony Orchestra, November 6, 1921.

The great composers of the Romantic Period, Beethoven, Schumann and Mendelssohn, developed to an inspired pitch of perfection the idea of expressing tonally the essence of some literary masterpiece. Modern composers have cultivated this species of composition quite extensively and have enriched the world with many beautiful works. Inspired by Tennyson's noble masterpiece, Carl Busch has written a "Prologue to the Passing of Arthur."<sup>7</sup> Robert Browning's "Ring and the Book" has afforded Samuel Bollinger material for a Dramatic Overture "Pompilia and Caponsacchi." Ernest R. Kroeger has written four Overtures on literary works as dissimilar as Byron's "Sardanapalus," Keats' "Endymion," Bryant's "Thanatopsis," and Chateaubriand's "Atala." The Symphonic Overture "Sardanapalus" was first performed in New York City, December 15, 1897, under the baton of Anton Seidl. The Overture "Thanatopsis" was first produced by Victor Herbert. Its St. Louis premier under Alfred Ernst took place December 15, 1898. "Endymion" Overture Pittoresque, was first played in 1902 by the St. Louis Choral

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<sup>7</sup> See Part One, Footnote 1.

<sup>8</sup> Score and Parts published by Breitkopf & Haertel.

Symphony Orchestra. Thomas Moore's "Lalla Rookh" inspired Kroeger's most successful orchestral composition, the "Lalla Rookh Suite." First performed at the St. Louis World's Fair in 1904, this delightful set of pieces has been produced by the leading American orchestras, not only once, but many times. George Elliott Simpson's Overture to "Red Rock" has been performed at Leipzig and at Kansas City.

The "Riddle of the Ages" has had no terrors for Samuel Bollinger, for he has boldly grappled with the Sphinx and reduced to tones its inmost thoughts. Basing his work on the Grecian fable of the Sphinx of Thebes, Bollinger evolved a Suite in five movements, depicting in turn "The Sphinx's Slumber," "The Awakening," "The Riddle," "A Theban Festival," and "The Death Song of the Sphinx." This remarkable work was awarded the Prize for Orchestral Composition in a Music Competition instituted by the St. Louis Art League in 1916. The American Symphony Orchestra produced it in Chicago, April 27, 1914. It was performed by the St. Louis Symphony Orchestra November 17 and 18, 1916. Classical mythology furnished Joseph Henry Menn the theme of his Symphonic Poem "Adonis." Alfred Robyn's Symphonic Poem "Pompeii" is also based on a classical subject, albeit an historical one.

The classical form of the "Symphony," a musical composition in three or more contrasted movements, has ever proved a temptation to ambitious composers. Relatively few composers are endowed with the fertility of melodic, harmonic, and rhythmic invention, the versatility of mood, the absolute mastery of form and orchestration, requisite to successful symphonic composition. The lure to excel in this most difficult branch of musical creation remains, however. We have a "Symphony in D minor" by Alfred Robyn, one in "G minor" by Paul Tietjens, and one in "D minor" by Carl Busch. Maurice Arnold's "First Symphony in F minor" was first performed in Berlin in 1907. Two movements from George E. Simpson's "Romantic Symphony" were performed by the Kansas City Symphony Orchestra. Simpson has also written an "American Symphony." Of Ernest R.

Kroeger's "Symphony in B flat" only the "Scherzo" has been produced. William H. Pommer's "Symphony" seems not to have been publicly performed. Frederic Lillebridge has composed the "Andantino" of a projected "Symphony in B minor." A short "Symphony" by August C. Eimer was played as far back as 1872.

The "Orchestral Suite," a set of short, contrasted pieces, is not so exacting a form of composition as is the "Symphony." It is a deservedly popular form of composition, for it affords opportunity for the introduction of pieces in dance form. Hans Harthan and Carl Busch have each written two "Suites." Albert Frederic Stoessel has in manuscript just one. "In Bohemia" is the title of Oswald Thumser's contribution, while Carl Valentine Lachmund attracts attention with an "Italian Suite." The St. Louis Symphony Orchestra played a "Scene de Ballet," March 24, 1912, and "Carnaval," February 5, 1922, both pieces from Paul Tietjens' "Symphonic Suite." Rocco Venuto's "Rosaline Suite" was performed by the Kansas City Symphony Orchestra, February 7, 1896, and the Kansas City Philharmonic Orchestra first produced George E. Simpson's two "Miniature Suites." A "Suite de Valses" by Ernest R. Kroeger was first performed by the St. Louis Musical Union Orchestra as far back as March 10, 1887. Richard Barnes Platt's "Suite for String Orchestra" was twice performed in Berlin and received one rendition by the Boston Symphony Orchestra. Ellis Levy's charming "Children's Suite" entitled "A Woodland Story" was first performed by the St. Louis Symphony Orchestra, February 4, 1923. The five movements of this Suite depict in tones "The Hunter," "The Deer," "The Chase," "Through The Forest," and "Homeward Bound."

Our composers have not slighted the ever useful "Overture" in spite of their pursuit of the more pretentious forms. Overtures without distinguishing title have been composed by Carl Busch, Albert Stoessel, and Carl Valentine Lachmund. Lachmund's very successful "Japanese Overture" has been performed under the batons of Theodore Thomas and Anton Seidl. Ruthyn Turney's two "Overtures in Popular

Style," a "Romantic Overture" by George E. Simpson, a "Dramatic Overture" by Maurice Arnold, a "Concert Overture" by Edgar Sands Place, and a "Festival Overture" by John La Fon Biggerstaff, not to forget August C. Eimer's "Overture Leo XIII," about complete Missouri's contribution to this species of musical composition.

A great variety of orchestral pieces, short, long, and otherwise, remain to be noticed. The master musician, Johann Sebastian Bach, has inspired Frederic Lillebridge to compose a "Homage a Bach," and has provided August C. Eimer with the material for a "Conversation with Sebastian Bach, based on the D minor Prelude." "Five Symphonic Sketches" have been written by Mrs. Bessie M. Whiteley, and Mrs. Mary Houts Flagg has in manuscript a short piece entitled "On a Spring Morning." William John Hall has in his portfolio the scores of two Tone Poems, "Ecstasy" and "Victory." Oswald Thumser's "Hungarian Fantasie" was performed by the St. Louis World's Fair Orchestra; his "Serenade—In Amalfi" and his "Capriccio—La Belle Viennoise," both for String Orchestra, were produced by the St. Louis Symphony Orchestra, February 11, 1917. Other compositions for String Orchestra are Carl Busch's "Elegy",<sup>9</sup> Maurice Arnold's "Tarantelle," and Ellis Levy's "Perpetuum Mobile." Ballet Music has been written by Maurice Arnold as well as by Carl Valentine Lachmund, whose compositions bear the titles "La Capricieuse" and "Coqueterie." Incidental Music to "La Habituel," a Pantomime, has been composed by Joseph Henry Menn, whose works include a "Legende," a "Scene de Ballet," and a "Valse Oriental." On March 12, 1922, the St. Louis Symphony Orchestra performed a very effective "Festival Procession" by George E. Simpson which attracted immediate attention to this well nigh unknown composer's work. His pieces for orchestra include a "Prelude," a "Romance," and a "Funeral March." Strongly characteristic pieces by Domenico Delledone, which have been performed by the St. Louis Symphony Orchestra, are,

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<sup>9</sup> Score and Parts published by Breitkopf & Haertel.

"Impressions of Cairo," "From Andalusia," a "Bolero," an "Andante," and an "Intermezzo" from his Incidental Music to the Pantomime "Ellenora d'Este." Characteristic pieces of Maurice Arnold's which might be mentioned here are a "Turkish March" and a "Danse de la Midway Plaisance." Albert Stoessel's snappy "Dutch Patrol"<sup>10</sup> and his melodious "Southern Idyl,"<sup>11</sup> Samuel Bollinger's "Waltzes," Lloyd Morey's "Barcarolle," and August C. Eimer's Canonic Variations "Bethlehem" will complete this enumeration of Missouri orchestral music.

This truly impressive record of achievement in a most difficult branch of musical composition is not exhaustive. Data in regard to the work of certain composers is either lacking or inconclusive. The names of Walter Stockhoff, Lucien Denni, N. de Rubertis, Victor G. Kreyer, Edward A. Schubert, and Robert W. Major might be mentioned in this connection. There are undoubtedly others who have eluded notice. However, enough has been brought forward to prove that contemporary Missouri composers have contributed their quota to the treasury of beautiful and inspiring orchestral music.

#### SEC. XIII—CONTEMPORARY CHAMBER MUSIC COMPOSERS.

The term "Chamber Music" suggests a more intimate type of music than that intended for the Concert Hall. In fact, it is applied to music written for combinations of solo instruments, so that we find chamber music compositions designated as Duos, Trios, Quartets, Quintets, Sextets, Septets, and even Octets.<sup>12</sup> Music of this type is particularly adapted to performance within the family circle or by groups

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<sup>10</sup> Parts published by Boston Music Company.

<sup>11</sup> Parts published by Boston Music Company.

<sup>12</sup> It should be noted that the terms "Quartet," "Trio," and so on, really refer to the number of instruments employed and not to the form of composition, which is that of the "Sonata" and "Symphony," a group of three or more contrasted pieces called "movements." However, by common usage the term "String Quartet" for instance, has come to designate the musical composition to be performed, as well as the combination of instruments utilized in its performance.

of enthusiastic amateurs. In its highest manifestations Chamber Music appeals most powerfully to the connoisseur. It is a most difficult species of composition and requires technical facility of the highest order. Nothing indicates better the high ideals of our contemporary composers than their diligent cultivation of the various types of Chamber Music.

By common consensus of opinion, the "String Quartet," two violins, viola, and cello, is regarded as the most perfect vehicle for the expression of purely musical thoughts. The great composers, notably Beethoven, wrote some of their most inspired compositions for this combination of instruments. It is agreeably surprising to note the number of "String Quartets" written by our composers. Ernest R. Kroeger has composed six, Alfred Robyn has written four, Max Gottschalk, three, Albert Stoessel, two, and single quartets have been completed by Carl Busch, Lloyd Morey, Wm. H. Pommer, Edwin William Sturt, Oswald Thumser, Paul Tietjens, and Ruthyn Turney. Ellis Levy has in manuscript an unfinished "String Quartet." Detached pieces for String Quartet include Maurice Arnold's set of "Valse," Harry E. Cooper's "Fugue," Joseph Henry Menn's "Scherzo" and "Andante Cantabile," Theodore Spiering's "Scherzo," and H. O. Wheeler's "Berceuse." Using authentic Indian melodies for his thematic material, Ruthyn Turney has written two "Indian Suites" for String Quartet. Of great utility are Albert Stoessel's twenty-four arrangements for String Quartet.<sup>13</sup> The String Quartet composed of four violins is particularly useful for violin students. Compositions for this ensemble have been written by Carl Valentine Lachmund and by Ellis Levy. Ernest R. Kroeger has composed a "Quartet in D minor" for Piano, Violin, Viola, and 'Cello.

The "String Quintet" is the usual String Quartet with an extra Viola or 'Cello, or even a Double Bass. Compositions for this combination have been written by Albert Stoessel, Ernest R. Kroeger, Oswald Thumser, and Edward A. Schubert.

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<sup>13</sup> Published by the Boston Music Company.

Stoessel's "String Quintet in C minor" had its initial performance at Amsterdam in 1915.

The "Piano Quintet" is the usual String Quartet with Piano. This is an extremely effective combination, the piano permitting the introduction of orchestral effects. Ernest R. Kroeger's "Piano Quintet in F minor" has been particularly successful. It was first performed in St. Louis in 1888. Several performances in 1890 and 1891 by the Detroit Philharmonic Club are noteworthy. At one of these Mme. Bloomfield-Zeisler performed the piano part. William Henry Pommer's extremely modern "Piano Quintet in D minor"<sup>14</sup> has had several St. Louis performances. Max Gottschalk's very effective "Piano Quintet in D minor" received its first performance at the St. Louis Convention of the Missouri Music Teachers' Association, June 27, 1918. In December of the same year, it was performed at the St. Louis Meeting of the Music Teachers' National Association. Among composers who have written "Piano Quintets" we must mention Alfred Robyn and Heinrich Hauer Bellamann.

"Trios" for Piano, Violin, and 'Cello have been written by Johannes Goetze, Max Gottschalk, Ernest R. Kroeger (two), William H. Pommer (two), Walter Wm. Stockhoff (three), and Ruthyn Turney (two). Pommer's "Piano Trio in E minor" won the Prize for Chamber Music Composition in the Competition instituted by the St. Louis Art League in 1916. Frances Marion Ralston has written a Piano Trio in five movements entitled "By The Pool." For the same combination of instruments is her set of "Five Dance Forms." Eleanor Davis has in manuscript an unfinished "Trio in F minor." Thomas Stanley Skinner's Piano Trio "Waltz Caprice" was played at the June, 1922, meeting of the Missouri Music Teachers' Association. Carl Busch's Trios for Violin, Viola, and Piano, "Berceuse," "Intermezzo," and "Pierrot at Pierrette," graced the very first program of the Missouri Music Teachers' Association at Sedalia, June 26,

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<sup>14</sup> Published by D. Rahter, Leipzig.



1896. Busch's "Dialogue"<sup>15</sup> and his "Albumleaves"<sup>16</sup> have been published for Two Violins and Piano, as well as for Violin, 'Cello, and Piano. "Albumleaves" can also be had for Violin, Viola, and Piano. Ellis Levy has composed a Piano Trio entitled "Longing," while Carl Valentine Lachmund has in manuscript a "Trio" for Harp, Violin, and 'Cello.

"Duos" for two solo instruments sometimes call for odd combinations. A "Concertino" for Double Bass and Piano has been evolved by Ruthyn Turney, who has also written a number of pieces for Viola and Piano. A very pleasing "Pastorale Sonata in F" for Viola and Piano was brought out by Ernest R. Kroeger in 1883. A "Sonata in C minor" for the same instruments has been composed by William H. Pommer. Carl Busch's "Cello Concerto" was performed several years ago at a concert of the Minneapolis Symphony Orchestra by their solo 'cellist, Beyer-Hane. Max Steindel recently played the "Adagio" with the St. Louis Symphony Orchestra. For 'Cello and Piano, Kroeger has written a very effective "Sonata in C minor" as well as a "Romanze in B flat." H. Max Steindel has composed a "Gavotte," while "Romances" for 'Cello and Piano have been written by Carl Busch and by George E. Simpson. Eleanor Davis' "Duo Classique" for Violin and 'Cello, Maurice Arnold's "Six Duets" for Violin and Viola, Carl Busch's "Aubade" for Flute and Piano, and Edward A. Schubert's "Duet" for Clarinet and Piano, will round out our survey of this species of Chamber Music.

For lack of a more appropriate place, we may here note the existence of a "Fantasie in E minor" for Flute by E. R. Kroeger, an "Adagio" for 'Cello by E. W. Sturt, a 'Cello solo "Over in France" by Eleanor Davis, a Harp solo "The Rivulet" by D. Delledone, "The Call of the Sea," also for Harp, by Eleanor Davis, and three Harp solos by Michael Angelo Russo, "Petite Minuet," "Oriental," and "Isle of June."

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<sup>15</sup> Published by Oliver Ditson Company.

<sup>16</sup> Published by Rohlfing Sons, Milwaukee.

The "Sonata" for Violin and Piano, has ever been a fascinating form of musical composition. Performance by technically proficient musicians is taken for granted, so that the composer need stop at nothing. With the masterpieces of Beethoven and Grieg in mind, he need but woo the Muse's gentle fancy to find inspiration dripping from his pen. To list the writers of "Violin Sonatas" is but to call the roll of our most genial composers. They are Maurice Arnold, Heinrich H. Bellamann, Samuel Bollinger, Carl Busch, Mrs. Rosalie Balmer Cale, Marcus I. Epstein, Ernest R. Kroeger;<sup>17</sup> Arthur Lieber, Richard Barnes Platt, William H. Pommer;<sup>18</sup> Albert Stoessel;<sup>19</sup> Paul Tietjens. Not content with writing "Sonatas," Max Gottschalk, Louis Conrath, and Ruthyn Turney have each composed a "Violin Concerto," which after all is but a "Violin Sonata" with higher aspirations—that is, to be accompanied by a Symphony Orchestra instead of the lowly Piano. Of pieces for Violin and Piano there are many of interest and artistic value. Albert Stoessel, brilliant violinist that he is, has composed two stirring "American Dances," a "Minuet on a Theme by Tschaikowsky," a "Humoresque," "Crinoline," "Dreams of a Summer Night," a "Lullaby," and a "Southern Idyl." Ellis Levy has written a very effective "Ghost Dance" which he recently played with the St. Louis Symphony Orchestra. Levy's compositions for Violin and Piano include a "Moto Perpetuo," a "Nocturne," a "Serenade Espagnole," "Cariole," a "Russian Suite," "Elegie," "Valse Serenade," "Rain Drops," and numerous shorter pieces. Hubert Bauersachs has written over forty pieces for Violin and Piano. Fifteen of these are brilliant concert pieces, particularly noteworthy being the "Mazurka d'Artistes," "Zingaresca," "Zephyr," "Un Sogno," "Desiderio del Demonio," "Fantasioso Caprice," "Menuetto," "Mazurka Brillante," and "Spanish Dance." Carl Busch has been very partial to the Violin. In addition to over thirty simple pieces he has written an "Indian Legend," a

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<sup>17</sup> "Sonata in F sharp minor" published by Breitkopf & Haertel.

<sup>18</sup> "Sonata in A minor" published by D. Rahter, Leipzig.

<sup>19</sup> "Sonata in G" published by Boston Music Company.

"Romance," "Canzonetta," "Cavatina," "Meditation," "Serenade," and an "Arioso." Mrs. Berenice Crumb Wyer has in manuscript a "Serenade," a "Spring Fantasie," and "Twilight in the Garden," while Mrs. Rosalie Balmer Cale's compositions include a brilliant "Polonaise," "La Danseuse," "Canzone Amoroso," "Melody," "Romanza," and a "Taran-tella." Maurice Arnold, Samuel Bollinger, Ernest R. Kroeger, Carl Valentine Lachmund, and William H. Pommer have all found time to write valuable pieces for Violin and Piano. Interesting music, some of it particularly valuable for pedagogical purposes, has been written by Elmore Condon, Louis Conrath, Eleanor Davis, Florence Dye, Ernst I. Erbe, Max Gottschalk, Carl Wilhelm Kern, Arthur Lieber, Wort S. Morse, Hugo Olk, Louis Retter, George E. Simpson, T. Stanley Skinner, and Edwin W. Sturt. Mention must be made of Levy's "Violin Duets," Stoessel's "Suite for Two Violins," and Bauersachs' "Liebeslied" for Two Violins and Piano.

Theodore Spiering, the noted concert violinist, has in preparation a very comprehensive "Violin Method." A set of difficult "Caprices," as well as "Six Artist Studies" for Violin alone, reveal Spiering as a past master of the technique of the Violin. Ellis Levy's technical contribution consists of a set of "Twenty Grand Etudes." Of pedagogical value are Carl Busch's "Twenty-Four Easy Etudes," Stoessel's "Scale Studies," Bauersachs' "Scales," Louis Retter's "Melodious Violin Course," Morse's "Aid to Violin Technic," and Ruthyn Turney's "Technical Work for Violin."

#### SEC. XIV—CONTEMPORARY PIANO COMPOSERS.

To be hailed by the great Ferruccio Busoni as "America's most original composer" has been the unique experience of Walter William Stockhoff, musical autodidact. Master of a pianistic idiom at once modern and bizarre, Stockhoff's output has been slender but solidly wrought. A grandiose "Sonata, In Contemplation of the Nations at War",<sup>20</sup> "Twelve

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<sup>20</sup> Published by Breitkopf & Haertel.

Quodlibets," a "Lullaby," and a set of seven Impressions "In the Mountains" complete his works for piano. More romantic, but still quite modern, are the works of Samuel Bollinger. Under the suggestive title "Chopinesques" were issued eight piano pieces of great musical interest, including a "Prelude—At Sea," "Nocturne," "Impromptu," "Idylle," "Barcarolle," "Humoresque," and two "Dances." Very characteristic are the "Scherzos," the "Romanzo Lamentoso," "Elegie," "Impromptu," "Sonnet," and the "Tone Poem." Still in manuscript are a "Symphonic Prelude," an "American Dance," "Trudging," and a "Romance."

The classical tendency is well exemplified in the piano works of Ernest R. Kroeger. Beginning with a "Prelude and Fugue in B flat minor," a "Suite in F minor," a "Sonata in D flat",<sup>21</sup> a "Concerto in E flat," and ending with twenty modern "Moods," his compositions exhibit a surprising versatility as well as a profound musical scholarship. Of great technical value are the "Twelve Concert Etudes" as well as the "Fifteen Left Hand Etudes." Typical of his many salon compositions are the ever charming "Egeria" and the graceful "Dance of the Elves." Of many characteristic pieces the "Ten American Character Sketches" possess the greatest interest. Pedagogically valuable are his many teaching pieces and the purely technical works "Hand Contractions and Expansions," "Whole Tone Scales and Arpeggios," and the "Elementary Piano Course." Several Piano Duets and a Duo for Two Pianos "Caprice Humoristique" complete Kroeger's voluminous output.

Not only Kroeger, but Louis Conrath, Marcus I. Epstein, Alfred Robyn, and Heinrich H. Bellamann have written "Concertos" for Piano and Orchestra. Conrath's "Concerto in B flat minor"<sup>22</sup> was first performed in St. Louis by Charles Kunkel at a Sunday Popular Symphony Concert conducted by I. L. Schoen, April 22, 1894. It was subsequently performed by Julie Rive-King in her appearances

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<sup>21</sup> Published by Breitkopf & Haertel.

<sup>22</sup> Published by Kunkel Brothers Music Co., St. Louis.

with the Boston Symphony Orchestra. A "Concerto in G minor" and a "Concertstueck in C" for Piano and Orchestra give ample evidence of Conrath's mastery of this species of composition. Conrath has also written many popular salon pieces, several Piano Duets, and two Duos for Two Pianos, a "Sarabande and Variations" and an "Intermezzo." Heinrich H. Bellamann has written not only a "Concerto" but also a very valuable "Piano Sonata." Marcus I. Epstein's compositions include a "Polonaise in C sharp minor," a "Polka Caprice," a "Valse de Concert—California," two "Piano Duets," as well as his "Concerto in E minor." The gifted composer, Alfred Robyn, wrote numerous very popular piano pieces, but his "Concerto in C minor" remains his most substantial contribution to the literature of the piano. Robyn owes his election to the *Societe des Beaux Arts* of Paris to the excellence of six original piano compositions written at the request of that organization.

Maurice Arnold's "Piano Sonata" received its first performance at Cologne. In addition to many excellent characteristic pieces, Arnold has written a "Fugue" and a "Valse Elegante" for Two Pianos, eight hands. Carl Valentine Lachmund's "Concert Prelude" won the approval of Franz Liszt and was accorded a further distinction by the pianist Adolf Henselt, who made a brilliant concert transcription for his own concerts. Lachmund's works for Piano include a "Valse Impromptu," "Woodland Lullaby," and "Longing." Significant compositions are Theodore Spiering's "Five Impressions," Carl Busch's "Sketches for Piano," and W. H. Pommer's "Fantastica," and his "Andante Patetico con Variazioni."

Richard Barnes Platt has in manuscript two "Piano Sonatas," six "Fugues," and a "Suite." He has written numerous shorter pieces, including "The Gulls," a "Nocturne," a "Chanson," and a "Valse Impromptu." John S. Thompson's contribution includes a "Hungarian Rhapsodie," an "Arabesque," a "Minuet Moderne," as well as a group of transcriptions of Violin classics (Sarasate's "Ziguenerweisen," Wieniawski's "Romance") and Songs (Schubert's "Du bist

die Ruh," Wagner's "Prize Song"). Pedagogically valuable are a "Guide to Scale Playing" and a "Second Piano Part" to Bertini's Opus 29. Among Missouri pianists who have written musically interesting pieces are Ottmar Moll, "Les Hirondelles Valse" and "Mazurka;" Daniel Jones, "Piano Sonata" and Concert Transcription for Left Hand of the "Evening Star from Tannhauser," Richard Canterbury, "Intermezzo," "Romance," "Scherzino;" Walter Buchanan Roberts, "Sonata in C minor" and "Concert Valse;" Guy Corken Allen, "Moments Visionary—Myth, Image, Clouds," "By Shadowy Stream," "With a Bird," "Danse Rustique," "Romance," "Waltz," and "Tarantella," Rudolph Gruen, "Valse," "Romance," "Gavotte," "Drifting," "Perpetual Motion," and "Dance of the Marionettes." At the risk of degenerating into a "dry-as-dust" inventory of Missouri's musical resources, let it further be noted that Rupert Hughes has in course of publication ten piano pieces, Albert Stoessel has published a "Hispania Suite," Gerald Tyler has in manuscript a "Sonata in E minor," Max Gottschalk has published a "Valse Romantique" and has in manuscript a "Suite" and many shorter pieces, and Arthur Lieber has published an exceptionally interesting "Novelette in Three Chapters—Pleadings, Yearnings, Memories." A "Concertino," a "Sonatine," and many smaller pieces have been written by Johannes Goetze, while Frederic Lillebridge has composed a series of "Preludes—Bach, Chopin, Schumann," a "Valse Triste," "Valse Caprice," "Polonaise," "Meditation," "Memories," "Prelude in E," and some Children's Pieces.

Remarkable work has been done by an extremely gifted group of women composers, among them Frances Marion Ralston, Nannie Louise Wright, Dorothy Gaynor Blake, and Berenice Crumb Wyer. Miss Ralston's compositions include a virile "Sonata in C sharp minor,"<sup>23</sup> a "Prelude and Fugue in G," a "Theme and Variations," "Six Pieces in the Greek Modes," "Six Etudes," "Six Preludes," "Three Impressions," "Orientales," "Fantasie Impromptu," "Impres-

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<sup>23</sup> Published by Clayton F. Summy & Co., Chicago.

sions at Wellesley," and numerous smaller pieces. "Musical Ideas for Beginners," a very valuable elementary work, bears evidence of Miss Ralston's pedagogical skill. Nannie Louise Wright has been exceptionally successful as a writer of short pieces. Of particular interest are her concert pieces, among them the "Twelve Preludes," "Twelve Etudes," "Winter," "Spring," "Humoreske," and "Juggler." Miss Wright's "Piano Concerto" was performed in an arrangement for two pianos at the Carthage meeting of the Missouri Music Teachers' Association in 1916. Dorothy Gaynor Blake has enriched the literature of the piano with many fascinating pieces. Her compositions include "Three Sketches in Dance Form," "December," "May," "A Lilt," "Coquette," "Cornish Coast," "Arabesque," "Mazurka," a "Gavotte," and many teaching pieces. A fine "Suite in Four Movements" for Two Pianos, Four Hands, was recently performed at St. Louis. Treading in the footsteps of her mother, Mrs. Blake has written two very successful "Melody Books," a "Duet Book," as well as "Adventures in Style," all for elementary instruction. A brilliant pianist herself, Berenice Crumb Wyer has composed piano music which will tax the powers of her peers. Mrs. Wyer's compositions, which are unfortunately still unpublished, are a "Ballade in C sharp minor," a "Concert Etude in D flat," "A Madrigal," a "Serenade," a "Legende in A flat," "April," and "Two Poems—Of Chivalry, Of Romance." The "Ballade" was awarded the Prize for a Piano Composition in the St. Louis Art League Music Competition of 1916.

Specializing in material for elementary music instruction, Mrs. Anna Heuermann Hamilton's work has won widespread recognition. Among her piano books may be mentioned "My First Solos in Treble and Bass," "First Piano Lessons at Home," "Child Life, a Set of Eleven Duets," and "Twenty Easy Lessons in First Principles." Music of great musical interest, some of it excellent teaching material, has been written by Bella Robinson, Effie Rea Levering, Sarah F. Read, Mary M. Schmitz, M. Teresa Finn, Nanka Faucette, Fleta Jan Brown, Lucille Cook, Eleanor Davis, Mrs. Mad-

dalena Heryer Akers, Mrs. Rosalie Balmer Cale, Mrs. Lillian Craig Coffman, Mrs. Nellie Shorthill Bradshaw, Mrs. Anna L. Nussbaum, Mrs. Kaetchen H. Coddington, and Mrs. Regina Carlin.

The Mississippi River as a possible source of musical inspiration, was discussed in a previous section (XII). "The Great River" has proven a veritable fountain head of romantic suggestion to certain writers of piano music. The inevitable "Moonlight on the Mississippi" was portrayed in tones by two composers, Lucien Becker and Charles Drumheller. The writer of these lines owes to "river suggestion" the pieces "Sunset on the River," "Drifting," and "A River Romance," which, to be sure, may account for their watery nature. But it has remained for that genial composer of salon music, Carl Wilhelm Kern, to portray in all its phases the romantic "Father of Waters" and its confluent tributaries. Aside from a number of "River Pieces" such as "Moonlight on the River" and "Fantasie Barcarolle," his "Mississippi River Scenes" are intimate sketches of certain aspects of river life. On a musically higher plane are the "Missouri River Impressions." An harmonic idiom which was merely suggested in the "Mississippi Scenes" is here developed to a high pitch of romantic beauty. Of particular interest are the pieces "On Black Eagle Bluff," "The Haunted Isle," and "Dead Man's Slough." "Sketches from the Gasconade" and "Impressions from the Big River" are further contributions to musical river lore. Kern has been a very prolific writer of piano music, his published piano compositions numbering over one thousand. In his best vein are "Romance a la Valse," "Heart of the Hyacinth," "Passing Shadows," "Purple Twilight," and "From the Heart." Of simpler teaching pieces, the "Robinson Crusoe Suite" is the most popular.

Another very fertile writer, with a published output past the thousand mark, is Hans Harthan. The majority of his compositions are of great pedagogical value. Although no longer very productive, the veteran Charles Kunkel was an industrious and facile writer of piano pieces, all of which



were published by the firm of Kunkel Brothers. His greatest success was the "Alpine Storm," although many of his other pieces enjoyed an unprecedented popularity. Of great practical utility is his "Piano Pedal Method" published in 1893.

Innumerable teaching pieces of great practical utility have been written by such musicians as Otto Anschuetz, Edward M. Read, Louis Retter, A. C. Eimer, Arthur J. Davis, H. Stanley Walser, Edwin Vaile McIntyre, Arthur Lieber, Oliver Kleinschmidt, Ernst Krohn (Sr.), Donald Lowmiller, Chester Nordman, Hugo Hagen, Hunter Jones, Richard Whiting, and Walter Starck. Among the writers of successful salon music may be mentioned Edward M. Read, "Cloister Bells" and "Cathedral Echoes;" Ernst Krohn (Sr.), "Lingering Shadows," "Whisperings of Spring," and "For Thee;" A. C. Eimer, "Maryville Chimes;" H. S. Walser, "Neath the Lilacs;" Otto Bollman, "Nearer My God To Thee;" Oliver Kleinschmidt, "Wounded Heart;" Edward E. Menges, "Valse Poeme," "Valse Fantastique," and "Out of the Past."

Musicians who have written piano music, but whose names have escaped mention so far are, Harry E. Cooper, Charles Doerr, Elmore Condon, A. I. Epstein, Ernst I. Erbe, Hans C. Feil, Claude Fichthorn, Felix Heink, Alexander Henneman, Alfred Hubach, McNair Ilgenfritz, Ellis Levy, Robert W. Major, Joseph H. Menn, Robert E. Miller, Edgar S. Place, Nathan Sacks, Frederick Schillinger, Edward A. Schubert, George E. Simpson, Ernest Prang Stamm, Edwin W. Sturt, Paul Tietjens, and Ernest L. Walker.

Works of a purely technical nature or of pedagogical utility which merit mention are, Frederick Fischer's "Elementary Piano Method" and "Octave Studies;" Louis Retter's "Melodious Piano Course" and "Graded Piano Technics;" Robert E. Miller's "A B C Piano Course;" Perry O. Landon's "Practical Piano Studies for Beginners;" Carl Wilhelm Kern's "Twelve Easy Etudes for the Development of Velocity," and "Fifty Very First Studies;" Carl V. Lachmund's "New Etude Method of Technical Specialties;" and Charles Kunkel's

"Royal Piano Method," "Eclectic Graded Course of Studies," and "Twenty Characteristic Studies."

Incidental piano music of great musical value has been written by various composers for pantomimic or terpsichorean purposes. McNair Ilgenfritz, pianist and composer touring with the noted dancer Ruth St. Denis, has composed the music to the ballet "The Enchanted Princess," and to "Cambodia," an Oriental ballet. Elmore Condon's music for the pantomime "Merrygold," was produced by the St. Louis College Club at Shaw's Garden. Gerald Tyler's dance suite "Hassam" as well as his music to the pantomime "Little Red Riding Hood" have both been produced in St. Louis. Dr. Arthur Proetz's incidental music to "A Dream of Holidays" was performed at the St. Louis Coliseum, Christmas, 1915.

#### SEC. XV—CONTEMPORARY COMPOSERS OF ORGAN MUSIC.

The "King of Instruments" has inspired many a composition imbued with the devotional spirit and the simple dignity befitting the divine service. Its magnificent tonal possibilities as a concert instrument have been no less potent in stimulating the composition of brilliant concert pieces. The classic form of the Sonata has been utilized in the construction of several compositions of solid musical value. Carl Wilhelm Kern, T. Stanley Skinner, and Claude Fichtorn have each written an "Organ Sonata." Samuel Bollinger has composed a "Fantasie Romantique," and numerous organ pieces have been put forth by such musicians as Alfred Robyn, Carl Busch, Carl Wilhelm Kern, Daniel Jones, T. Stanley Skinner, Powell Weaver, Robert W. Major, Chester Nordman, and Edgar S. Place, who also wrote descriptive music for organ to "Everyman." Eleanor Davis has written a "Chant de Noel," Mrs. Rosalie Cale, two Fantasies on "Abide With Me" and "Saw Ye My Saviour," Frances Marion Ralston, a "Scotch Idyl" and "Winter," and Mrs. Berenice Crumb Wyer has in manuscript a "Postlude in D major," a "Lento Assai," and a "Meditation." Useful works for the organist are Mrs. Anna H. Hamilton's book on "The Art of Hymn Tune Playing," and Ernst I. Erbe's "Evangelisches Choralbuch,"

being four part harmony to the unison melodies in the Hymn Books of the Evangelical Church.

Among the Missouri members of the American Guild of Organists are many who have proven their mastery of the technique of composition by the production of organ works of musical value. Ernest R. Kroeger, one of the Founders of the A. G. O., has been particularly active as a composer of organ music. An "Introduction and Fugue" in C minor, a second one in D flat, and a third, in E minor, a "Festal March," a "Marche Pittoresque," several "Oriental Scenes," and numerous shorter pieces comprise Kroeger's published output. Claude Fichthorn, an Associate of the A. G. O., has written a "Suite Moderne," and many other pieces in addition to the "Sonata in C sharp minor" mentioned before. James T. Quarles, also an A. A. G. O., has many compositions in manuscript and so has Oliver Kleinschmidt, another A. A. G. O., of whose pieces but three have been published, "Eventide," "Hymne de St. Cecelia," and "Evening Reverie." Among the published compositions of William John Hall, A. A. G. O., may be mentioned "Victory," "The Caravan," "Berceuse," "Nocturne," "Pastorale," "Ecstasy," "Song Without Words," and "Oriental March." Arthur Job Davis has composed many excellent organ pieces. His published numbers are "Grand Choeur de Fete," "Berceuse," "Intermezzo—Les Sylphes," and "Trailing Arbutus." Edward M. Read has been particularly successful as a writer of organ pieces notable for their melodic charm. Four Offertoires, four Preludes, three Marches, a "Prayer," "Berceuse," "Supplication," "Devotion," "Quietude," "Meditation," "Allegretto," "Larghetto," and a "Postlude," comprise Read's published works. Other Missouri members of the A. G. O. who have done some composition for Organ are Mrs. Jacque Landree, William M. Jenkins, and Ernest Prang Stamm.

#### SEC. XVI—CONTEMPORARY SONG WRITERS.

Rupert Hughes as song writer may surprise many who have thought of this versatile Missourian only as a contriver of "movie" scenarios and successful novels. Not only is Hughes

a composer of songs, he is a compounder of bizarre dissonances of the most disapproved sort. In fact his compositions reek of modernity to such an extent that one authority has seen fit to list him as one of the "Twelve Modernists," Stravinsky, Ravel, D'Indy, Debussy, and Richard Strauss being included in the list. Audaciously extreme are his "Five Homely Songs"—"The Son," "Gone," "The Roustabout," "The Fog Horn," and "Amy Wentworth." Equally startling are the "Profane Lyrics" and the "Songs of the Aftermath," to say nothing of the "Free Verse Songs." A masterpiece of dramatic inspiration is "Cain," a Scena for Baritone and Piano. An "Album of Riley Songs," "Three Songs of Love," "Four Meditations," "A Triad of Songs," "Homesick Tunes," and "The Memory of Having Sung," are other notable products of Hughes' muse.

Rupert Hughes, who hails from Lancaster, is not the only Missouri composer whom Fate has led far from his native heath. Maurice Arnold, Theodore Spiering, George Clifford Vieh, Richard Barnes Platt, and Albert Frederic Stoessel, all from St. Louis, have wandered East in pursuit of that will-o'-the-wisp sometimes called Fame.

Maurice Arnold's compositions for voice include "A Fairy Tale," "Barcarolle," and "I Think Of Thee In Silent Night." Groups of "Three Songs" and "Five Songs" comprise Theodore Spiering's best work in this field. Early songs by George Vieh are "Sea Lyric," "Love Is A Star," and "By An Inland Lake." More recent is his dramatic "I Have A Rendezvous With Death." Charming Platt songs are "I Worship Thee" and "My Dear Ones All Are Sleeping." A group of songs by Albert Stoessel was awarded the Song Prize in the St. Louis Art League Competition of 1916. Typical of Stoessel's quite modern style are his songs "Moonlight," "Glimpses," and "Rose Prayer." St. Louis' most prolific song writer is now a resident of New York City. Alfred Robyn, successful comic opera composer, was also a very fertile writer of sentimental ballads. His greatest success was the tuneful ballad "Answer." Robyn's output includes a number of sacred songs and duets. For two voices are

"Let The Words Of My Mouth," "I Sought The Lord," "Call Of The Saviour," and "Hear My Cry, O Lord." St. Louisans now in the East, who have written some songs are Paul Tietjens, James T. Quarles, Alexander Henneman, Homer Moore, McNair Ilgenfritz, Herbert Spencer, Rudolph Gruen, August Halter, Fleta Jan Brown. Fleta Jan Brown wrote many charming lyrics, "Springtime" being typical of her best work. Herbert Spencer's songs were in a more "popular" vein. Of August Halter's numerous songs the "Sea Songs" represent his best achievement. Alexander Henneman also wrote many songs but he is best known by virtue of his valuable book of "One Hundred And One Exercises For All Voices." Rudolph Gruen's songs, still in manuscript, have been widely sung by the noted tenor Paul Althouse. St. Louisans who have gone West include Frances Marion Ralston and Mrs. Caroline Holme Walker. Miss Ralston has thirty songs in manuscript, while of Mrs. Walker's published songs "The Lonely Garden" and "When The Dew Is Falling" deserve particular mention. Among transplanted Missouri song writers we may particularly mention Mrs. Nellie S. Bradshaw, Mrs. Emaline G. Wendel, Guy Corken Allen, and Lloyd Morey.

As becomes the metropolis of the state, St. Louis is the proud possessor of an exceedingly active colony of song writers. Ernest R. Kroeger has published over one hundred songs, of particular interest being "Bend Low, O Dusky Night," "Life Of Life," "Drifting," "Stars In Radiant Glory," "Fight Of The Arrow," and "Memory," a cycle of nine songs. Equally active has been Arthur Lieber, whose successful numbers include "The Oblation," "When Gloaming Falls," "The Sweetest Flower," "Mother's Song," and the sacred songs, "Prayer," "The Lord Is My Strength," and "The Lord's Prayer." In modern vein are Bollinger's "Wilt Thou Weep," "Fancy," "Youth And Love," and "A Confession." Elmore Condon has written a great many songs, his biggest work being a dramatic setting of Leigh Hunt's "Abou Ben Adhem," scored for full orchestra. Ottmar Moll has published three very musical songs, "The Violet," "O Little Rose, O Dark

Rose," and "Till Strikes The Hour." Of interest to singers are a "Song Of Arcady" and "Come On In, Miss Springtime" by Edward E. Menges. Among Carl Wilhelm Kern's successful songs may be mentioned "Heart's Yearning," "Girl Of My Heart," and "Of The Rose And You." Sara Teasdale's charming lyrics have inspired four songs by Hunter Jones, and three compositions by Arthur W. Proetz. Of sacred songs we might mention Louis Retter's "Jephthah," Charles Galloway's "O Mother Dear Jerusalem," Edward M. Read's "The Shepherd True," and Charles J. Kunkel's "He Giveth His Beloved Sleep." Numerous delightful German *Lieder* have been written by Ernst Krohn (Sr.), whose published compositions include "Little Sweetheart Baby," "When There's Love At Home," "Still As The Night," "Nearer My God To Thee," and the duet "Love Faileth Never." Several recital songs and a group of ten sacred solos comprise William John Hall's contribution. Musically interesting songs have been written by Louis Conrath, William T. Diebels, A. C. Eimer, A. I. Epstein, M. I. Epstein, Frederick Fischer, Max Gottschalk, Felix Heink, Vernor Henshie, John Kessler (Jr.), Charles Kunkel, Frederic Lillebridge, Albert Mengel, Ernest Prang Stamm, Walter Stockhoff, and Walter Wismar.

A most ambitious writer of songs of almost epigrammatic shortness is Mrs. Julie Stevens Bacon. Typical of her work are the group of "Songs Of The Heart," and "The Cup Of Life." Mrs. Lillian Craig Coffman's songs include several fine sacred solos, "Abide With Me," "One Sweetly Solemn Thought," "These Three," and a setting of "Nearer My God To Thee." Mrs. Berenice Crumb Wyer has in manuscript several splendid art songs, among them being "I Have A Rendezvous With Death," "Requiescat," "To Ships," "Remembrance," and "The Mocking Bird." Noteworthy are a setting from Verlaine "The Sky Above The Roofing Lies," and one from Baudelaire "Tropic Memories." Three songs from her "Paolo and Francesca" complete Mrs. Wyer's lyrical output. Mrs. Dorothy Gaynor Blake, Mrs. Rosalie Balmer Cale, Madame Christine Nordstrom Carter, Mrs. Marguerite

Fischel, Mrs. Anna May Loewenstein Nussbaum, and Sarah Ferriss Read have all written musically interesting songs. Eugenie Dussuchal has composed some "School Songs," and "Vocal Methods" have been compiled by Adelaide Kalkman, and by Madame Nordstrom Carter.

An unique figure in Missouri music is Gerald Tyler, the Henry T. Burleigh of the West. An unconventional writer of vigorous melodies, he has attracted particular attention by his dramatic setting of Paul Laurence Dunbar's "Ships That Pass In The Night." A powerful "Dirge For A Soldier," and many delightful songs form part of his creative work. Mention must be made of his "Heart O' Fancy," "Goodnight," "A Syrian Lullaby," "Afterglow," "Dawn," "Last Night And This," "Daisies," and "Time Of Roses."

The noble Red Man as portrayed by Longfellow has inspired a whole series of songs by Carl Busch, Kansas City's able composer. Taken from the "Song Of Hiawatha" are the songs "Gitche Manitou, The Mighty," "The Greeting Of Hiawatha," "When The Noiseless Night Descended," "Chibiabos," "Death Of Chibiabos," "Onaway, Awake Beloved," "Give Me Of Your Bark, O Birch Tree," "Pau-Puk-Keewis' Beggar's Dance," "Take Your Bow O Hiawatha," "Hiawatha's Friends," and "Farewell Minnehaha." Busch's mastery as a song writer is evidenced by his numerous other song settings.

Not the least active in the Kansas City colony are Geneve Lichtenwalter and Mrs. Bessie Whiteley. Miss Lichtenwalter's songs have been sung at several conventions of the Missouri Music Teachers' Association. Of particular interest are "Break, Break, Break," "Villanelle," "Invictus," and "Rossignol's Farewell." Mrs. Whiteley's dialect song "The Shadders" won the Custer Prize awarded by the National Federation of Music Clubs in 1921. In addition to many manuscript songs, Mrs. Whiteley has composed an Aria for Tenor with orchestral accompaniment "Muramadzu." Mrs. Mary Houts Flagg has published "Joy In Spring" and has about twenty songs in manuscript. Mrs. Maddalena Heryer

Akers, Maude Baker, Mrs. Florence T. Doling, and Mary M. Schmitz are all active as song writers.

Dr. Hans Harthan is a recent addition to Kansas City's music fraternity. Dr. Harthan is a very fertile song writer, his published compositions numbering approximately two hundred, with many still in manuscript. Equally prolific is Lucien Denni, who has written over three hundred songs. Particularly successful are the songs "In The Garden," "Starlight Love," "For You," "Love Blossom," and "Garden Of Love." Richard Canterbury has composed a "World War Cycle" consisting of "Prayer During Battle," "Aftermath," and "In Flanders' Fields." Powell Weaver has many songs in manuscript, among them "A Lost Love," "She Dwelt Among Untrodden Ways," "Boat O' Dreams," and "The Tryst." Forty-eight songs in manuscript and two published "Song Albums" constitute George E. Simpson's lyrical output. Harry E. Cooper, F. H. Lunn, Joseph Henry Menn, John S. Thompson, and H. O. Wheeler have all written some songs. The same may be said of Alfred George Hubach and William Henry Leib, both of whom were formerly active in Kansas City's musical life.

Scattered over the state are many composers who have cultivated the gentle art of song writing. Work of particular excellence has been done by William Henry Pommer of the University of Missouri, T. Stanley Skinner of Drury College, Claude Fichthorn of Missouri Valley College, Robert W. Major and Mrs. Stella May Hill of St. Joseph, Mrs. Daisy Melvin Kuhnes of Mound City, Eleanor Davis of Hannibal, Walter F. McElroy of Carthage, Edward A. Schubert of St. Charles, and Victor Kreyer of Joplin. Very modern were "Five New Songs" by William H. Pommer, sung at the 1919 convention of the Missouri Music Teachers' Association. The songs were "A Clear Midnight," "Chloe," "Evening Song," "There Little Girl Don't Cry," and "Eldorado." Among many other songs particular mention must be made of "Apparitions," "I Am The Wind," "I Have A Rendezvous With Death," a group of "Eight Songs," and a "Romance In Three Parts" consisting of the songs "I Have Placed A Golden



Ring," "The Chestnuts Shine," and "Out From The Depths." Eleanor Davis' published songs include "The Last Parting," "Because I Love," and "Expectancy." A "Sea Song," "Mignonette," and "Who Told" comprise E. A. Schubert's output.

Closely akin to song writing is the composition of a musical accompaniment, usually for piano, to a poetic recitation. Splendid work in this field has been done by Mrs. Berenice C. Wyer. Her setting of Stephen Phillips' Tragedy "Paolo and Francesca" has been very successful. According to the composer, "Paolo and Francesca" is a Cantillation for Reader with Piano accompaniment, with three songs for Baritone; based on three leading themes, the piano as soft background for the text, and with numerous soli in the form of Intermezzi." This work has been produced in Chicago and New York by David Bispham. Mrs. Wyer has also composed a musical accompaniment to Longfellow's "Courtship Of Miles Standish." Longfellow's "Legend Beautiful" has been provided with a piano accompaniment by Alexander Henneman, who has also composed musical settings for Browning's "Abt Vogler" and "The Rescue" by Shields. Ernest R. Kroeger has written musical accompaniments for "The Romance Of The Dawn" and "The Sea Maiden," and Edgar Sands Place has published "Descriptive Musical Accompaniments" to "The Benediction," "The Shadow Of A Song," and "The Story Of Some Bells."

#### MISSOURI STATE SONGS.<sup>24</sup>

Imperial Missouri, a state of rich rolling prairie and wild rugged upland, a state of romantic streams and broad bosomed rivers, a state of templed hills and vast open spaces where man's soul may soar to infinity. A state with a romantic past and a splendid future, a state to stir the imagination of the poet and to inspire the musician to a lofty lyricism. Missouri's charms have been extolled in verse and song these

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<sup>24</sup> This section is based on lists compiled by the Library of Congress and original material collected by the author.

many years past. "Belle Missouri, My Missouri" by Henry Werner (Charles Balmer) was probably the earliest of a splendid series of state songs. Harry McCarthy's celebrated song "Missouri" was a Southern War Song, a stirring appeal to Missouri to join the Confederacy. The list of composers of songs bearing the significant title "Missouri" is noteworthy. Harold and Helen Ballou, W. Bolt, J. Buckley, M. Dee, P. Fahle, J. J. Goullee, Emile Karst, P. Kendol, Rev. W. Keuenhof, L. P. Littlejohn, Edward E. Menges, R. C. Michel, Noel Poepping, H. Sherin, C. F. Stayner, B. J. Tiemann, A. L. Utt, E. Van Note, and Mrs. Bessie M. Whiteley, have all published "Missouri" songs. A "Hymn to Missouri" by Girard Blair, "Missouri, The Promised Land" by B. S. Brown, "O Peerless Missouri" by Henry Martyn Butler, "That's Missouri" by M. E. A. Chase, "Imperial Missouri" by S. Collins, "Missouri, The Crown Of The Gem" by C. H. Gabriel, "Great Missouri" by C. C. Marshall, "Grand Missouri" by Mrs. C. M. Parker, "Missouri, The Gem Of The Union" by L. R. Rebman, "Missouri, The Iron Mountain State" by G. Scott, "Imperial Missouri" by A. M. Smith, and "It's Missouri" by J. W. Wehmeyer, are all frankly panegyrical. The Latin motto of the state "Salus populi suprema lex esto" (Let the welfare of the people be the supreme law) has inspired songs by C. J. Smith ("Missouri") and by J. D. Tussey ("The Song Of Missouri"). A. B. Korn has written a "Missouri State Carol" and I. N. Farris, a "Missouri State Fair Song." Touched with an almost filial affection are "Missouri, My Own" by J. M. Bronson, "It's Heaven In Old Missouri" by C. E. Koch, "Missouri, Dear Missouri, by C. Koeder, "My Missouri" by Arthur Leiber, "Missouri, Fair Land" by W. H. Lowry, "Missouri, We Greet Thee" by A. McCandless, "God Bless Thee, Old Missouri Mine" by Fr. J. Menne, "Let Us Sing Of Old Missouri" by J. Mohr, "Missouri, Mine" by F. B. Paillou, "All Love And Praise For Missouri" by C. D. Peck, "Old Missouri" by H. M. Ruble, and "Just A Glimpse Of Old Missouri" by J. C. Rumsey. Inspired by the rugged Ozark region are "The Old Ozark Hills" by A. Bristow and "The Old Missouri

Hills" by Alfred Robyn. Rocco Venuto has sung the praises of "A Missouri Lad" while J. B. Thomas' lyric fancy has been stirred by "The Golden Rod." A most cherished Missouri product has been celebrated by K. Keller in his "Missouri Hen Song." The famous Missouri mule must needs still sing his praises in his own peculiar way, although C. Blake was moved to write a "Missouri Mule March" for piano. The popular expression "Show me, I'm from Missouri" has found its vent in song. A "Missouri 'Show Me' Song" was written by M. B. Quinn, while A. D. McCampbell's contribution is entitled "Show Me, I'm From Old Mizzoo." H. G. Munroe has sung of "Missouri On The Mississippi Shore," and Mary A. King, of the "Missouri Flood," while H. van Waringa has celebrated the Forty-ninth Missouri Assembly in "Legislature Days." An unsuspected Missouri attribute is extolled in P. J. Cooper's song "The Waltz Of Missouri." If we add to this list the thousand or more songs submitted in recent State Song Contests, we can appreciate the prodigious activity to which our noble state has stimulated the musical fraternity.

In 1911, Governor Hadley announced a contest for a Missouri State Song. More than one thousand manuscripts were submitted, all of which were rejected. The poetry alone of Mrs. Lizzie Chambers Hull won the approval of the judges and she was awarded a Prize of Five Hundred Dollars. In 1913, the Missouri Chapter of the Daughters of the American Revolution instituted a contest for a musical setting of Mrs. Hull's poem. Several hundred compositions were submitted, the setting of Mrs. Julie Stevens Bacon winning the prize. Mrs. Bacon's song has since been published and widely circulated. Using a well known melody of Franz Joseph Haydn<sup>25</sup> for her first phrase, Mrs. Bacon has evolved a tune which should become popular. At that it seems improbable that any one song will ever become "the" state song. The charms of fair Missouri are so manifold that it will ever require a whole series of state songs to do her full justice.

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<sup>25</sup> This tune appears in Protestant Hymnals under the title "Manoah." In passing, may the criticism be ventured that Mrs. Hull's poem is not ideally adapted for musical setting?

## SEC. XVII—CONTEMPORARY CHORAL COMPOSERS.

The literature of Choral Music has been materially enriched by the labors of Carl Busch. A series of heroic Cantatas and innumerable shorter choral works all bear witness to his mastery of the technique of choral composition. His Cantatas for Mixed Chorus and Orchestra include "The League Of The Alps," "King Olaf," "Paul Revere's Ride," "The American Flag," "The Fourth of July," "America," "Ode To France," "Quivera," "The Four Winds," "Sir Galahad," and "The Lady Of Shalott." "Denmark's Day" and "The Brown Heather" are for Male Chorus and Orchestra, "Pan's Flute" is for Female Chorus and Orchestra, "A Song Of Spring" is for Girls' Chorus and Orchestra, and "May" is for Children's Chorus and Orchestra. Of Busch's published compositions for mixed voices we may particularly note "When The Heart Is Young," "O Moonlight Deep And Tender," "Crossing The Bar," "The Day Is Done," and "Indian Lullaby." For women's voices are "The Fairy Thrall," "The Voice Of Spring," "Light," "A May Song," "When," and "A Dream Of Summer." For male voices, some *a capella*, are "The Song Of A Star," "The Memorial Ode To Breckenridge," "Alexander's Feast," "King Olaf's War Horns," "Freedom And Love," "Lost Hope," "Come To Me," "Aye," "The Rock Beside The Sea," "The Owl," "Drinking Song," and "Sing To Me Gondolier." Many of Busch's compositions have won prizes in musical competitions throughout this country. The palm of preeminence has been accorded "America" (New Jersey Tri-City Festival), "Quivera" (Topeka Festival), "The Four Winds" (Philadelphia), "Sir Galahad," "The Brown Heather," "Pan's Flute," "May" (Evanston Festival), "When The Heart Is Young" and "The Day Is Done" (Chicago Madrigal Club), "The Song Of A Star" (Brooklyn Arion), "Ode To Breckenridge" (Lexington, Ky.), "Alexander's Feast" (Pittsburg).

Selecting his text from the Elizabethan poets, William H. Pommer has written a most charming cycle for mixed voices, "Cupid In Arcady." On a larger scale is his "Ode To

The Passions" for Chorus and Orchestra. Many male choruses and some part-songs for female voices conclude Pommer's choral work. Ottmar Moll has set for female voices the choruses in "Achilles In Scyros," a poetic drama by Robert Bridges, England's poet laureate. Maurice Hewlett's poem "The Masque Of The Dead Florentines" has been provided with a musical accompaniment and unison choruses by Ernest R. Kroeger. Smaller choral works by Kroeger include six Quartets for female voices and several mixed and male choruses. Walt Whitman's "Beat! Beat! Drums" has been set for Mixed Chorus, Trumpets, and Drum by Albert F. Stoessel.

Longfellow's "Masque Of Pandora" provided Mrs. Rosalie Balmer Cale with the text for a most successful composition for women's voices. First performed in 1907, this composition received a splendid presentation by the St. Louis Morning Choral Society, March 10, 1922. Frances Marion Ralston recently published a fine setting for Female Chorus of Robert Browning's "Rabbi Ben Ezra." Mrs. Bessie M. Whiteley's choral compositions include "The Landing Of The Pilgrims" and "The Garden Of Buddha" for female voices, a male quartet "The Four Winds," and three Madrigals for mixed voices *a capella*, "The Nights O' Spring," "O Lady Leave Thy Silken Thread," and "A Spring Ditty." Mrs. Dorothy Gaynor Blake has written many choruses and part-songs for women's voices, among them being "Hurry Little Wave," "Mother Song," "Spirit of Spring," and "Spirit Of Winter."

A variety of choral compositions in all forms have been composed by Hans Harthan. Writing primarily for male voices, Harthan has also created many fine works for female voices and for mixed chorus. Similarly Ernst Krohn (Sr.), has specialized in *Maennerchor* composition but neither has he neglected the other choral combinations. His larger works include "May Greeting" and "Forest Greeting" for Mixed Chorus, and "Forest Dream" for Female Chorus. "A Song Of Love" for Male Chorus, "Winter And Summer" for Female Chorus, and "The Voyagers" for Mixed Chorus com-

prise Ernest Prang Stamm's secular compositions. A "Columbia" Cantata has been composed by August C. Eimer, while Maurice Arnold's works include a Cantata "The Wild Chase" and several Part-Songs. The choral music inspired by local pageantry, of Frederick Fischer, Noel Poepping, and Gerald Tyler has been noted in the section on "Orchestral Composers" (XII). Tyler's most recent work has been the composition of the Final Chorus of a Pageant produced at Richmond, Virginia. Among composers who have done some choral work we may mention Heinrich H. Bellamann, Ernst I. Erbe, Hans C. Feil, Carl Wilhelm Kern, Edwin Vaile McIntyre, James T. Quarles, Alfred G. Robyn, T. Stanley Skinner, Edwin W. Sturt, and Glenn Woods.

The versatility of Alfred G. Robyn is nowhere better demonstrated than in his sacred choral music, notably his three Cantatas "The Ascension," "Love Unending," and "Praise And Thanksgiving." Sacred Cantatas have been written by William John Hall, "Easter Morn" and "Bethlehem;" Ernst Krohn (Sr.), "The Doubter, or God Is Love;" Gerald Tyler, "Tubal Cain;" and by Ernst I. Erbe. Mrs. Mary Houts Flagg has published a Cantata for children entitled "The Child Jesus." "The Heart Of A Child," a Cantata for girls' voices by Ernst Krohn (Sr.), has been produced many times in St. Louis.

For the Episcopal service are Mrs. Lillian Craig Coffman's "Jubilate Deo," Horace P. Dibble's "Te Deum," Charles Galloway's "Jubilate in G," William John Hall's "Magnificat," "Nunc Dimittis," and "Festival Communion Service," Alfred Robyn's "Magnificat," "Nunc Dimittis," "Benedictus," "Venite," and "Festival Te Deum," Ernest Prang Stamm's "Te Deum in E flat" and "Communion Service in G," and Gerald Tyler's "Magnificat." Anthems have been written by many composers, among them James J. Bell, Mrs. Nellie S. Bradshaw, Carl Busch, Mrs. Rosalie B. Cale, Arthur J. Davis, Ernst I. Erbe, Hans C. Feil, August Halter, Alfred Hubach, Carl Wilhelm Kern, Philip W. Kost, Ernest R. Kroeger, Ernst Krohn (Sr.), Edwin Vaile McIntyre, Lloyd Morey, Edgar Sands Place, James T. Quarles, Frances Marion

Ralston, Alfred Robyn, Edwin W. Sturt, Gerald Tyler, and Mrs. Caroline H. Walker. Mrs. Bessie Whiteley has composed two Choral Fugues on a Biblical text, one being for three voices and the other four voiced. Various "Responses" and "Chants" have been written by Mrs. Berenice Wyer, and numerous "Hymns" have been composed by Mrs. Nellie S. Bradshaw, James J. Bell, and Edwin W. Sturt. A Hymn Book in German for the New Thought service "Truth In Word And Song" has been compiled by Ernst Krohn (Sr.).

Music for the Catholic service has been written by Alfred Robyn, Aloysius Rhode, and August C. Eimer. Robyn's contribution has been a "Festival Mass of the Sacred Heart" as well as several shorter numbers. Aloysius Rhode, a profound student of Gregorian music, has written a "Mass in Honor of St. Joseph," a "Mass in Honor of the Blessed Virgin," a "Mass in Honor of the Good Shepherd," and a "Tantum Ergo." Rhode has also collected and transcribed "Forty-seven Gregorian Hymns," and has issued a collection of Hymns "Corona Virginium" for Female or Boys Choirs. August C. Eimer has been a most prolific writer of ecclesiastical music. His crowning achievement is a series of twenty-five grandiose Cantatas and Masses. Mention must be made of "Resurrection," "Gates Ajar," "Cradle and Cross," "King David," "Gabriel," "Death and Victory," "Missa Solemnis," "Missa Pro Defunctis," "Symphonic Mass," "Festival Mass," and a "Monogram Requiem." Eimer has also composed many choruses, among them "Ave Virgo," "Veni Jesu," "Sancta Trinitas," and a "Grand Hallelujah."

Compositions for the Jewish service are limited to a series of "Responses for Synagogue Service" by Abraham I. Epstein, and an "Evening Service for Jewish Worship" by Ernest Prang Stamm.

#### SEC. XVIII—CONTEMPORARY COMPOSERS OF OPERA.

Edward MacDowell<sup>26</sup> once drew a parallel between listening to a Wagnerian Opera and watching a three-ring circus. The ring containing the orchestral music required one's

<sup>26</sup> Edward MacDowell, *Critical and Historical Essays*, Boston, 1912, page 258.

closest attention, but it was humanly impossible not to be detracted by the ring containing the scenery, to say nothing of the ring containing the declaiming actors. Opera at its best is a hybrid proposition. Dominated at all times by the capricious personality of the Opera Singer and subject to Fashion's wilful sway, Opera places Music at the mercy of the spoken Drama. Be that as it may, contriving an Opera will always possess a fascination for some composers. In fact it is only the prohibitive cost of production which deters the rising opera composer from greater activity.

A most ambitious attempt to mount a new Opera despite the high cost was made at St. Louis, February 16, 1917. On that day Homer Moore's Grand Opera "Louis XIV" was presented at the Odeon, with the St. Louis Symphony Orchestra, a Chorus of sixty singers, a Ballet of forty dancers and a cast including Evelina Parnell, Marguerita Beriza, Augusta Lenska, Henri Scott, and Florencio Constantino. It was a brave effort, but the indisposition of one of the singers prevented a proper appreciation of Moore's quite delightful music. Moore has written other Operas among them "Joan Edvign," "The Elfwife," and "The New World." The latter forms part of a projected Trilogy, the unfinished sections of which will treat of "The Pilgrims" and "The Puritans."

Of Rocco Venuto's Grand Opera "The Three Enemies," two orchestral episodes only, have been accorded a public hearing. The "Scene Dramatique" was performed by the Kansas City Symphony Orchestra, April 11, 1896, and by the St. Louis Symphony Orchestra, April 2, 1902. The "Intermezzo" was performed by the Kansas City Philharmonic Orchestra, January 26, 1896, and by the St. Louis World's Fair Orchestra under Komzak, July 27, 1904. Venuto has in preparation a one-act Opera "The Disciple."

Written in Full Score<sup>27</sup> are Mrs. Bessie M. Whiteley's two Grand Operas, "Pandora," the text being Longfellow's

<sup>27</sup> A distinction should be made between composers who write an Opera in Full Score, that is completely orchestrated, and those whose activity ends with the preparation of a Vocal Score with piano accompaniment. Unfortunately, the information available does not permit of a rigid classification of Missouri operas along these lines.



"Masque of Pandora," and "Sarita," a Mexican subject with original libretto. Still awaiting the vitalizing touch of actual performance are the Operas "Cleopatra" by Maurice Arnold, "Merlin" by Alfred Robyn, "Naldino" and "Marion's Men" by William H. Pommer, and "Mirabeau" by Felix Heink. Edward Menges has in preparation a one-act Opera entitled "The Suicides," and an Opera with a Spanish libretto "La Senora de los Rosas" has been written by Harry E. Cooper. Max Gottschalk is credited with the composition of an Opera, while two three-act Operas have been written by Elmore Condon. "The Village Master" has not been performed, but "Once upon a Time" was successfully produced at St. Louis, May 19 and 20, 1922. It is now being rescored for full orchestra.

Comic Opera, or more strictly speaking, Musical Comedy, has had no more talented devotee than Alfred George Robyn. Fresh in the memory of the present generation are his highly successful productions "The Yankee Tourist" and "The Yankee Consul." Equally popular were "The Gipsy Girl," "Fortune Land," and "All for the Ladies." Robyn's first Comic Opera "Manette" was produced in St. Louis at the Pickwick Theatre during August, 1883. Another early venture was "Jacinta, The Maid of Manzanillo," a Mexican Comic Opera, first produced at the Grand Opera House, May 22, 1893. More recent products of Robyn's facile pen are "The Girl from 'Frisco", "The Boys from Home," "Padishah," "Will o' the Wisp," and "The Duchess D'Aze."

An unusually gifted writer of Musical Comedies is Lucien Denni. His first success was "Margy, The College Girl," produced in 1907. "Don't Tell My Wife" went on the road the next year. Kansas City witnessed the first productions of most of his subsequent shows. "The Skylarks" was first put on in 1912, "The Spartans" in 1913, "M'lle Juliette" in 1914, "Petticoat Lane" and "The Girl from 'Frisco" in 1915, "The Chase," "Fame," and "The Carnival" in 1916 and "Marzie Came Back" in 1917. The "De Molay Revels of 1922" was produced in Kansas City with a cast of one thousand. This show was also staged in St. Louis and Los Angeles.

Denni's latest scores are "We Wonder Why" produced at Kansas City in the Spring of 1922, and "Hello Dearie" which was given a convincing performance by the Minute Circle of Kansas City on November 8 and 9, 1922.

Paul Tietjens made a name for himself by writing the musical score to the enormously successful Musical Extravaganza "The Wizard of Oz." First produced at the Grand Opera House, Chicago, during June, 1902, this unique spectacle was an immediate success. Tietjens is not a prolific writer but a versatile one. Proof of which is the Incidental Music which he composed for Sir J. M. Barrie's delightful play "A Kiss for Cinderella."

The Louisiana Purchase Exposition inspired many a masterpiece of brush and chisel and was in itself a stupendous masterpiece of the architect's craft. Not the least of the artistic by-products of this wonderful "World's Fair" was the historical spectacle "Louisiana," a forerunner of the "Pageant" of 1914. The score of this extremely successful Musical Extravaganza was written by William John Hall. "Louisiana" is credited with five hundred performances in 1904. Hall has also composed three Light Operas, "The Apple Blossoms," "Tactics," and "Creole Belle."

Three Comic Operas have been published by Arthur Lieber. They are "Miss Cupid of Chicago," "Arlington Lightfoot, P. D.," and "The Dancing Master." Carl Wilhelm Kern's Comic Opera "The Duke of Texas" was written but to be dismembered, the musical material being utilized in other works. William H. Pommer's Romantic Comic Opera in three acts "The Queen of the Buccaneers" in all probability still reposes peacefully in its creator's desk. Maurice Arnold has composed two Comic Operas, one of which "The Merry Benedicts" made its debut in Brooklyn in 1896. Not so fortunate has been Edward E. Menges, whose Comic Opera "Jacinta" still awaits an audition.

"Hiawatha's Childhood" forms the theme of an Operetta by Mrs. Bessie M. Whiteley which was awarded a Prize by the National Federation of Musical Clubs in 1913. Still in manuscript is Mrs. Mary Houts Flagg's Operetta "The

Land of Manana." Mrs. Rosalie Balmer Cale's fascinating Operetta "Love, Powder, and Patches" was first produced at St. Louis, in 1897. Equally popular is Mrs. Cale's "Four Pecks or a Bushel of Fun," first produced at St. Louis in 1907. This Operetta has been produced in New York under the title "Cupid's Halloween."

Alfred Robyn has written a number of Operettas—"A Slim Legacy," "Soldier in Petticoats," "Court Martial," and, most successful of all, "Beans and Buttons" first produced at St. Louis in 1888. "Narrowly Averted" is the title of Carl Valentine Lachmund's venture in this field, while the popularity of Joseph Henry Menn's "Golden Poppy Girl" is evidenced by numerous performances. William H. Pommer's first Operetta "The Mummy" dates from 1877. "The Legend of St. Etheldethelwethelberga," "The Fountain of Youth," "The Student's Ruse," and "The Daughter of Socrates" are all in a similar vein. A very gifted writer of college Musical Shows is Arthur Walter Proetz. Dr. Proetz's published scores include "Pierrette," "Quadrangle Town," "The Sun of O-gun," "Nipped in the Bud," and "The Snoopers' Revue." "Nipped in the Bud" was written in collaboration with Max Zach and Noel Poepping.

(To be continued.)

## A CENTURY OF MISSOURI MUSIC

By ERNST C. KROHN.

## PART FIVE

## SECTION XIX—MISSOURI'S CONTRIBUTION TO THE LITERATURE OF MUSIC

The State which gave American literature a Mark Twain and a Eugene Field gave to music literature a Henry Theophilus Finck and a Rupert Hughes. Both left Missouri in their youth and entered upon careers which were to place them among the most noted of living writers on music. A member of the staff of the *New York Evening Post* since 1881, Finck has consistently championed the cause of the great modern composers, Chopin, Schumann, Liszt, Wagner, Grieg, Tschaikowsky, Dvorak, and MacDowell. His earliest publication was the "Wagner Handbook for the Festival Concerts given in 1884 under the direction of Theodore Thomas" (Cambridge, 1884, 8 vo., 75 p.). The distinguishing feature of this Handbook was the series of enthusiastic commentaries on the Wagnerian works performed at these concerts. Finck's first publication in book form was "Chopin and Other Musical Essays" (New York, 1889, 12 mo., 273 p.), the "other essays" being "How Composers Work," "Schumann as Mirrored in his Letters," "Music and Morals," "Italian and German Vocal Styles," and "German Opera in New York." His enthusiasm for the cause of Wagner's music resulted in the publication of "Wagner and his Works" (New York, 1893, 2 vols., 8 vo., 990 p.), a work which has become one of the leading works in English on Wagner. Finck also wrote an Introductory Essay to the "Pictorial Wagner" (New York, 1894, 4to, 12 p., 15 pl.), a sumptuous publication reproducing in fifteen splendid photogravure plates Ferdinand Leeke's paintings of Wagnerian subjects. An exhaustive article on "Paderewski and his Art" which appeared in *The Looker-On*

of October, 1895, was reprinted in pamphlet form with the addition of several fine portraits of Paderewski (New York, 1895, 8vo., 48 p.). The sudden death in 1898 of the great orchestral conductor Anton Seidl resulted in a movement to erect some kind of literary monument to his memory. A "Seidl Memorial Volume" was planned with Finck as editor. The published book "Anton Seidl: A Memorial By His Friends" (New York, 1899, 8vo, 259 p.), contained an exhaustive biographical sketch by Finck as well as contributions from the great musicians of both continents. With the personal assistance of Grieg, Finck wrote a biography of that master which was issued in the "Living Masters of Music" series under the title "Edward Grieg" (London, 1906, 8vo, 130 p.). After Grieg's death Finck rewrote and enlarged this work which was then published bearing the title "Grieg and His Music" (New York, 1909, 8vo, 317 p.). Continuing his biographical work, Finck put forth an excellent book on "Massenet and his Operas" (New York, 1910, 12 mo, 245 p.) and a fine work on "Richard Strauss: The Man and his Works" (Boston, 1917, 8vo, 328 p.). A very successful book was "Songs and Song Writers" (New York, 1900, 12mo, 254 p.) a discussion of the composers of the world's finest songs. An eminently practical book was his "Success in Music and How it is Won" (New York, 1909, 8vo, 471 p.) containing a wealth of anecdote and sensible advice. An unique feature of this volume is the remarkable chapter on "Tempo Rubato" written by the master pianist Ignace Jan Paderewski. Finck's most recent publication is the volume entitled "Musical Progress" (Philadelphia, 1923, 12 mo, 422 p.). The wide range of subjects treated in this book is best evidenced by such chapter headings as "Wagner as a Teacher," "Save Beethoven from his Friends," "Musicians Need Plenty of Health," "Earnings and Business Methods of the Great Composers," "Should Music Critics be Abolished," "Futurism and the Noble Contempt of Melody." Finck has edited and written critical introductions to the following song collections: "Fifty Mastersongs," "Fifty Schubert Songs," "Fifty Grieg Songs," and One Hundred Songs by Ten Masters." A vocal score

edition of Wagner's "Parsifal," as well as the four Music Dramas constituting the "Nibelungen Ring," has been similarly edited by Finck. If we add that Finck has supplied his paper with musical criticism since 1881, and that he has been a constant contributor to the standard musical journals, we gain some insight into his industry. This is not all. His versatility is best attested by the titles of his books on non-musical subjects: "Romantic Love and Personal Beauty," 1887, "Primitive Love and Love Stories," 1899, "Food and Flavor,"<sup>1</sup> 1913, "Gardening with Brains," 1922, "The Pacific Coast Scenic Tour," 1890, "Spain and Morocco," 1891, and "Lotus-Time in Japan," 1898.

Rupert Hughes' greatest single contribution to the literature of music has been his book on American Composers. This work was based entirely on original research, Hughes confessing to having read through "at least a ton of American compositions." Treating of the work of every American composer of any consequence whatsoever, Hughes drew immediate attention to the abundance of original talent in our midst. The Missouri composers discussed included Maurice Arnold, Carl Busch, Mrs. Jessie L. Gaynor, Ernest R. Kroeger, Carl Valentine Lachmund, Alfred G. Robyn, Harriet P. Sawyer, William Schuyler, and George Clifford Vieh. Originally published in a series of articles in *Godey's Magazine*, *The Century Magazine*, and *The Criterion*, the work was first published in book form under the title "Contemporary American Composers" (Boston, 1900, 16mo, 456 p.). It was reprinted eight times, later editions bearing the title "Famous American Composers." An augmented edition with additional chapters by Arthur Elson came out in 1914, the title being simply "American Composers" (Boston, 12mo, 582 p.) Another work of Hughes' embodying much original material was his "Love Affairs of Great Musicians" (Boston, 1903, 12mo, 2 vols., 611 p.). More prosaic but no less useful was his encyclopedic compilation "The Musical Guide" (New York,

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<sup>1</sup>A new book on food and dieting will appear in the summer of 1923. It will bear the witty title "Girth Control."

1903, 8vo, 2 vols., 1185 p.) which has since been reissued in one volume bearing the title "The Music Lovers' Cyclopedia" (New York, 1913, 8vo, 948 p.). A musical novel "Zal" (1905), and a compilation of original "Songs by Thirty Americans" round out Rupert Hughes' musico-literary work. A constant contributor to the standard magazines, Hughes has become singularly successful as a writer of "movie" scenarios and as a novelist, his latest book being "Within these Walls," a powerful tale of Old New York.

Carl Valentine Lachmund has ready for publication what promises to be the most interesting book on Franz Liszt put forth since James Huneker's "Liszt." Abounding in charmingly intimate glimpses of the great pianist's home life this work will also afford an insight into his work as a teacher. For three years, from 1881 to 1884, Lachmund was a pupil of Liszt's, his fellow students being D'Albert, Rosenthal, Siloti, Friedheim, Sauer, and Reisenauer. During this entire period he kept a diary of his life at Weimar and particularly of his lessons with Liszt. Twenty verbatim lessons with the great master will make Lachmund's book uniquely valuable to all pianists. A mass of other valuable documentary material will lend additional authority to this most valuable contribution to Liszt lore.<sup>2</sup>

The writer of two successful musical novels, "Selma, the Soprano" and "Miserere," Mrs. Mabel Wagnalls-Jones has also published a most interesting book on "Stars of the Opera" (New York, 1898, 12mo, 368 p.). In addition to contributing to the standard musical journals, Mrs. Wagnalls-Jones was editor for musical terms of Funk & Wagnalls' "New Standard Dictionary." It is rumored that her latest novel "The Rose Bush of a Thousand Years" will form the basis of an Opera to be written by a well known American composer. The screen version of this book under the title "Revelation" formed one of Nazimova's greatest motion picture triumphs.

Prominently identified with the new school of poetry in America, Heinrich Hauer Bellamann has published a vol-

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<sup>2</sup>See also *Shadowland*, June, 1923, pages 35-37.

ume of "Poems" and has been a frequent contributor to contemporary magazines of verse, being Associate Editor of *Voices* and *Tempo*. Bellamann has actively championed the cause of French music<sup>3</sup> in this country and has written many articles on this and other subjects for the standard musical journals. His study of "Notable Piano Concertos, Neglected and Otherwise," appeared in *The Musical Quarterly*, October, 1921, and the same journal, issue of April, 1923, presented his "Notes on the New Aesthetic of Poetry and Music."

That genial philosopher, Denton J. Snider, has made music his debtor by the publication of his profoundly comprehensive exposition of the philosophy and psychology of music so ably presented in his book "Music and the Fine Arts" (St. Louis, n. d., 12 mo., 450 p.). Snider's study is distinguished by reason of its striking originality of thought and treatment. A bit removed from the profundity of Snider's thought, but pervaded by a gentle philosophy all its own, is Frances Marion Ralston's booklet "Reflections of a Musician" (Boston, 1920, 16mo., 73 p.).

Of great scientific value are the writings of Max Frederick Meyer, Professor of Psychology at the University of Missouri since 1900. His "Contributions to a Psychological Theory of Music" (1901, 80 p.) formed Number One of the first volume of *The University of Missouri Studies*. Among many valuable articles on psychological acoustics and the psychology of music appearing in German<sup>4</sup> and American scientific journals

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<sup>3</sup>See *Proceedings of the Music Teachers' National Association*, 1918, pages 17-24; also 1922, pages 206-211.

<sup>4</sup>Many of Prof. Meyer's German studies appeared in the *Zeitschrift fuer Psychologie und Physiologie der Sinnesorgane*, "Ueber Kombinationstöne" in volume 11, pages 177-229; "Ueber die Rauigkeit tiefer Töne," 13:75-80; "Zur Theorie der Differenztöne," 16:1-34; "Ueber die Unterschiedsempfindlichkeit fuer Tonhöhen," 16:352-372; "Ueber die Intensität der Einzeltonen," 17:1-14; "Ueber Tonverschmelzung," 17:401-421 and 18: 274-293; "Ueber die Reinheit konsonanter Intervalle," 18:321-404; "Ueber Beurteilung zusammengesetzter Klänge," 20:13-33; "Zur Theorie der Geräuschempfindungen," 31:233-247; "Zur Theorie japanischer Musik," 33:289-306. "Die Tonpsychologie, ihre bisherige Entwicklung und ihre Bedeutung fuer die musikalische Paedagogik" appeared in the *Zeitschrift fuer paedagogische Psycho'ogie*, volume 1, pages 74-85, 180-189, 245-254.



may be mentioned "Experimental Studies in the Psychology of Music,"<sup>5</sup> "Elements of a Psychological Theory of Melody,"<sup>6</sup> "Is the Memory of Absolute Pitch capable of Development by Training?"<sup>7</sup> "Some Points of Difference Concerning the Theory of Music,"<sup>8</sup> "Unscientific Methods in Musical Aesthetics,"<sup>9</sup> and "The Harmonization of the Ethnic Scales."<sup>10</sup> In 1907 "An Introduction to the Mechanics of the Inner Ear" (140 p.) was issued in the series of *University of Missouri Studies*. At present Professor Meyer is doing experimental work preparatory to the conducting of tests for the discovery of "native abilities essential for success in various branches of musicianship." He is also engaged in the construction of a reed organ with twenty-four equally tempered tones to the octave.

The study of Folk Song in America has yielded a rich harvest in recent years. Highly significant has been the increased attention paid to the musical side of the subject, for folk songs are really sung and not merely recited as some literary enthusiasts would have us believe. Professor H. M. Belden of the University of Missouri has instigated the collection of a mass of old English ballads which reveals in striking manner the persistency of balladry in Missouri. Contributions based on the material in his collection have appeared from time to time in *The Journal of American Folklore*.<sup>11</sup> Eight melodies from Professor Belden's collection were printed by Professor G. L. Kittredge in his monograph on "Ballads

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<sup>5</sup>*American Journal of Psychology*, volume 14, pages 192-214.

<sup>6</sup>*Psychological Review*, volume 7, pages 241-273.

<sup>7</sup>*Psychological Review*, volume 6, pages 514-516.

<sup>8</sup>*Psychological Review*, volume 10, pages 534-550.

<sup>9</sup>*Journal of Philosophy, Psychology, and Scientific Methods*, volume 1, pages 707-715.

<sup>10</sup>*Proceedings of the Music Teachers' National Association*, 1911, pages 156-168.

<sup>11</sup>"Old Country Ballads in Missouri" in volume 19, pages 231 and 281; "Three Old Ballads from Missouri," 23:429-; "Five Old Country Ballads," 25:171-; "Balladry in America," 25:1-; "The Relation of Balladry to Folklore," 24:1-. See also "A Partial List of Ballads and other Popular Poetry known in Missouri," 2nd edition, 1910 (Missouri Folk-Lore Society); "Folk Song in Missouri" in *Archiv fuer das Studium der neueren Sprachen und Literatur*, volume 119, page 430-.

and Songs."<sup>12</sup> Twenty-nine tunes were published in Mrs. L. D. Ames' study of "The Missouri Play-Party."<sup>13</sup> Devoting their attention to another phase of American folk music, Mrs. Stella May Hill and Mrs. Jessie L. Gaynor had in preparation a "Collection of Negro Folk Songs" which remained unfinished in consequence of Mrs. Gaynor's death.

A musical scientist, or to use the modern term, a musicologist of great promise is Julius Gold. An enthusiastic disciple of the master harmonist Bernhard Ziehn, Gold has written a number of articles on Ziehn's harmonic theories.<sup>14</sup> He has also contributed a "Note on Early Elizabethan Stage Music" to *The Musical Antiquary*.<sup>15</sup> In 1920 he commenced publication of an unique musical journal *Tradition*,<sup>16</sup> of which unfortunately only two issues appeared. But Gold's *magnum opus* still lies in the future. For ten years he has been collecting material for a "Music Dictionary based on sound, scientific principles, a work that will indicate the approved spelling, division, pronounciation, meaning, and derivation of the terms used in music, including historical and technical observations, a work specially designed to favor the scientific investigator in the field of musical inquiry, and to afford the general reader and writer a complete and trustworthy guide." Gold's dictionary when published will be an invaluable addition to music literature. A dictionary of another kind was patiently carried through sixteen years of tedious labor to ultimate publication by John Towers.<sup>17</sup> His

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<sup>12</sup>In *Journal of American Folk-Lore*, volume 30, pages 283-369. The tunes appear on pages 287, 290, 314, 320, 327, 339, 345, and 362.

<sup>13</sup>*The Journal of American Folk-Lore*, volume 24, pages 295-318.

<sup>14</sup>"Bernhard Ziehn's Contributions to the Science of Music" in *The Musical Courier*, July 1, 1914.

<sup>15</sup>In volume 2, page 182.

<sup>16</sup>January and February, 1920. Published at San Francisco, California.

<sup>17</sup>Although the first fifty-four years of Towers' life were spent in England, he is included here because his life-work, the "Dictionary," was completed during the period of his St. Louis activity. His published books include "Chorister Life" (Brighton), "Catechism of Music" (Manchester), and "Woman in Music" (New York). He had in manuscript a "Life of Beethoven," a "Sketch of the Musical Bibliography of Great Britain," and "Some 91,000 Birthday Dates of Living and Dead Musicians." He composed two piano pieces, a song, six hymn tunes, and a vocal trio "The Earth."

"Dictionary—Catalogue of Operas and Operettas which have been performed on the Public Stage" (Morgantown, 1910, 8 vo., 1046 p.), in spite of its defects, will ever be a useful handbook and will remain a monument to the man who single-handed attempted to conquer the limitless field of operatic production. An "Encyclopedia of Musical Education" seems to have been compiled by Robert Goldbeck and published in three volumes, presumably at London, in 1903.

Historical studies are not as numerous as might be expected. Henry E. Schultze wrote the article on "Music in Kansas City," published in the "Encyclopedia of the History of Missouri." Appearing in the same work as well as in the "Encyclopedia of the History of St. Louis" is August Waldauer's sketch of "Music in St. Louis." The chapter on "Music and Musicians" in Scharf's "History of St. Louis" was based on the reminiscences of William Robyn. Richard Spamer's paper on "The History of Music in St. Louis" was printed in the "Proceedings of the Music Teachers' National Association for 1918." Many more similar essays might be mentioned to which however the term "historical studies" could only be applied by extreme courtesy.

A textbook on "Harmony" may not be literature but it is as necessary to the writing of good music as a "Grammar" is to the writing of correct English. Robert Goldbeck prepared an excellent treatise on Harmony, or as the title has it "The Art and Science of Music in Three Parts, followed by The Musical Science Primer in Fifty-three lessons" (St. Louis, 1881, 12mo., 242 and 63 pp.). Ernst I. Erbe is about to publish a modern "Manual of Harmony and Counterpoint." Robert W. Major and Arthur J. Davis have in manuscript comprehensive courses in "Harmony," and a "Course in Keyboard Harmony" has been prepared by Frances Marion Ralston. "Keyboard Harmony and Transposition" is the title of a successful series of texts by Mrs. Anna Heuermann Hamilton, who has also put forth an elementary text "Music Foundation," and an interesting course in "Composition for Beginners." Preliminary to any theoretical course for chil-

dren is Mrs. Gaynor's text "The Elements of Musical Expression."

A very detailed "Textbook on the Leschetizky Method" has been prepared by Mrs. Grace Hamilton Morrey. This unpublished treatise on piano playing is the result of several years' study with the great Viennese master. "Phrasing for the Piano" forms the theme of a manuscript volume by Robert W. Major. A very valuable "Study of the Hand" has been published by Edward A. Schubert, and supplementary material is contained in his "Physical Culture Course of Study for the Fingers, Hands, and Arms."<sup>18</sup> Thoroughly in accord with modern ideas of tone production, William L. Calhoun has written a number of extremely interesting papers on piano playing. Of particular interest are "Some Modern Theories of Tone Production in Piano Playing,"<sup>19</sup> "Comparative Piano Methods,"<sup>20</sup> "The Visual Element in Piano Playing,"<sup>21</sup> "The Rationale of Bach Study,"<sup>22</sup> and "A Reasonable Arrangement of a Course of Piano Study."<sup>23</sup> From a number of thoughtful studies on piano playing by Ernest R. Kroeger, we may cite as representatives the essays on "Methods versus Method"<sup>24</sup> and "The Passing of the Virtuoso."<sup>25</sup> Interesting articles on the art of the pianist have been written by Alice Pettingill, Ottmar Moll, and Frederic Lillebridge, among contemporary teachers. A sound discussion of the problems of the piano teacher is presented in Mrs. Emma Wilkins Gutman's book "Talks with Piano Teachers" (Chicago, 1897, 88 p.).

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<sup>18</sup>See also his paper "The Piano Hand" in *Proceedings of the Music Teachers' National Association*, 1918, pages 157-167.

<sup>19</sup>In *Report of the Missouri Music Teachers' Association*, 1916, pages 29-35; also, rewritten, in *Proceedings of the Music Teachers' National Association*, 1918, pages 136-142.

<sup>20</sup>In *Music*, volume 18, pages 539-550.

<sup>21</sup>In *Report of the Missouri Music Teachers' Association*, 1915, pages 37-40.

<sup>22</sup>In *Report of the Missouri Music Teachers' Association*, 1914, pages 18-21.

<sup>23</sup>In *Report of the Missouri Music Teachers' Association*, 1921, pages 10-16. All of Calhoun's essays have been privately printed in pamphlet form.

<sup>24</sup>In *Proceedings of the Music Teachers' National Association*, 1909, pages 173-178.

<sup>25</sup>In *Proceedings of the Music Teachers' National Association*, 1920, pages 152-157.

Significant articles on the violin have been written by Mrs. Elma Medora Eaton Karr, Elmore Condon, Ellis Levy, Victor Lichtenstein, and Ruthyn Turney. Important phases of Vocal Study have been treated by Horace P. Dibble, Claude L. Fichthorn, William John Hall, Alexander Henneman, Homer Moore, and Edgar Sands Place. The organ has formed the subject of papers by George Enzinger, William J. Hall, Lloyd Morey, and James T. Quarles. Questions of policy in Public School Music have been discussed by M. Teresa Finn, Mrs. Mary Houts Flagg, Eugene Hahnel, and E. L. Coburn. Among musicians who have contributed articles to the standard music journals may be mentioned Carl Busch, Mrs. Margaret Fowler Forbes, Robert Goldbeck, Mrs. Anna Heuermann Hamilton, Hans Harthan, Frank Lester, Waldemar Malmene, Homer Moore, Mrs. Mary M. Schmitz, Theodore Spiering, Mrs. Nellie Strong Stevenson, Paul Tietjens, Mrs. Caroline Holme Walker, Hugo Wolz, and Mrs. Bertha Zolinger.<sup>26</sup>

One of the pioneers in this country of the Braille Point System of writing and reading for the blind, Henry Robyn also published a "Thorough Description of the Braille System for the Reading and Writing of Music" (St. Louis, 1867, 12mo., 48 p.). Robyn was Teacher of Music at the Missouri Institution for the Education of the Blind and it was during his tenure of office at this school that he introduced the Braille System. He invented a press and the Five-Type System which rendered it possible for the blind to set type and print text and music in the Braille point. Robyn is also credited with the compilation of a "Music Dictionary," a book on the "Rudiments of Music," and a textbook on "Thorough Bass."

Well nigh overlooked in this ponderous review was a slender volume of "Stories of the Great Music Masters for Children" (Kansas City, 1917, 16mo., 120 p.) by Mrs. Mary Houtts Flagg. Also very popular with the young student is

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<sup>26</sup>Contributors to Missouri music journals are listed in Section XX. "Musical Journalism in Missouri."

Florence Hammon's booklet "Musical Biography in Picture and Rhyme" (St. Louis, 1913.)

Literary effort of another kind is represented in the collection of musical tales by Count N. A. de Vervins published under the title "Musical Mosaic" (St. Louis, 1882, 16mo., 223 p.). A second volume of musical novelettes by the same author "The Abbey of Fontenelles and Other Stories" was issued at Geneva, Wisconsin, in 1883. The fact that most of these stories appeared in *Kunkel's Musical Review* before and after book publication renders it highly probable that "Count de Vervins" was the *nom de plume* of some local writer. More modern in treatment are the musical novels "The Dominant Seventh; a Musical Story" (1890) by K. E. Clark, and "The Little Fiddler of the Ozarks" (1913) by J. Breckenridge Ellis. The latter volume contains the music as well as the words of "The Ozark Song," an original composition by the author. Although the writer of some twenty novels, Ellis has found time to compose a number of charming songs.

Missouri has produced at least one librettist of distinction in the person of Henry M. Blossom (Jr.), the author of the plays "Checkers," "Miss Philura," and "Baron Trenck." Blossom wrote the text of Victor Herbert's Comic Operas "Mlle. Modiste," "Red Mill," "Eileen," "The Princess Pat," "The Only Girl," and "The Velvet Lady." He also wrote the book for "The Man from Cook's," and for Jerome's "A Trip to Washington," Leslie Stuart's "The Slim Princess," Robyn's "All for the Ladies" and "The Yankee Consul." The libretto to Robyn's first operatic attempt "Manette," was written by Mrs. Hannah D. Pittmann, whose later literary productions achieved success.

August Waldauer did not function as a librettist but he did produce a number of popular dramas, most of them translations from the German. The diminutive Maggie Mitchell starred in "Fanchon, the Cricket,"<sup>27</sup> "Little Barefoot," and "The Pearl of Savoy." "Griselda" was an earlier

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<sup>27</sup>See also Roden *Later American Plays*, Dunlap Society, 1900, page 112.

work first performed in 1855. Among musicians who have bravely ridden the noble steed Pegasus we may mention Mrs. Mary Houts Flagg whose poetic gift is evidenced in her slight booklet of verse entitled "Wisht I was a Soldier, and other Verses" (Kansas City, 1918). Mrs. Constance Faunt Le Roy Runcie wrote the lyrics to most of her songs and also published a volume of fine "Dramatic and Lyric Poems" (New York, 1887). Mrs. Runcie's literary talent is further displayed in her autobiographical "Divinely Led; or, Robert Owen's Grand-daughter" (New York, 1880 and 1895), and in "A Burning Question" (St. Joseph, 1891).

Picking up the odds and ends of this rambling study we note the "Reminiscences of Chess Birch, the Musical Evangelist" (Hannibal, 1891), which seem to possess some historical interest. Richard S. Poppen offers us the rare spectacle of a musician in the role of political historian. His enthusiasm for Jeffersonian principles led him to compile and publish his handbook on "Thomas Jefferson" (St. Louis, 1898, 12mo, 165 p.), which in addition to a short biography and sketch of the political parties also contained an interesting collection of selections from Jefferson's letters and addresses.

#### SECTION XX—MUSICAL JOURNALISM IN MISSOURI.

Although Missouri has produced journals of national distinction in other fields, William T. Harris' *Journal of Speculative Philosophy* and William Marion Reedy's *Mirror* may be instanced, it cannot be claimed that this has ever occurred in the field of music. Several ambitious projects have been launched only to come to grief on the Scylla and Charybdis of local apathy and financial mismanagement. What has been attempted deserves recording however, if only on the score of its historical interest.

The earliest periodical musical publication in Missouri seems to have been issued at St. Louis by William and Henry Robyn. Their publication bore the high sounding title *Polyhymnia: A Musical Anthology for the Piano*, published in monthly numbers, of which the first came out in January,

1851. Only three issues seem to be extant,<sup>28</sup> those of January, February, and March, 1851, each number consisting of twelve pages of music with a lithographed title page. The surviving numbers contain one song and eight piano pieces by Henry Robyn, two songs and six piano pieces by William Robyn, a piano piece by J. Schnell, and three anonymous compositions.

The St. Louis music publishers, Compton and Doan, seem to have made the next attempt at establishing a musical magazine. The Carnegie Library at Pittsburgh has a copy of Number Seven of the first volume of *Compton's St. Louis Musical Journal*, the date of issue being March 7, 1868. As this was a monthly magazine the first issue probably appeared in September, 1867. Until more issues of this paper turn up its fate can only be conjectured. According to Doctor Alexander De Menil, it was a three column, sixteen page paper, each issue containing several pages of sheet music. The copy in the Carnegie Library has eight pages of text but no music.

In 1872, the music publishing house of Bollman and Schatzman at St. Louis proposed publication of a new journal. *The Impresario: A Monthly Magazine, Devoted to Music, Literature and Art*, and edited by John W. Butler, first appeared March, 1872. The only file of this paper, so far located,<sup>29</sup> contains all the monthly numbers minus a few torn pages from March, 1872, Volume I, Number 1, to June, 1873, Volume II, Number 4. The first four numbers contained twelve pages of text, the following issues only eight pages with two supplementary pieces of sheet music. This was a very interesting magazine and contained a pleasing variety of reading matter. The first issue presented an excellent paper by Henry Robyn, Teacher of Music at the St. Louis Normal and High Schools, on "Music as an Educational and Refining Medium." Numerous poems, sketches of the great musicians, excellent editorials, and timely articles on music, literature, and art, made this a decidedly worth while journal.

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<sup>28</sup>In the Library of the Missouri Historical Society at St. Louis.

<sup>29</sup>In the collection of Mr. George Enzinger.



Two notable pianists, Jacob and Charles Kunkel, were destined to found the longest lived Missouri musical magazine. Coming to St. Louis in 1868, they started a music store and began publishing sheet music the very next year. In September, 1878, they issued the first number of *Kunkel's Musical Review*, which was published monthly without break from September, 1878, to January, 1902, and perhaps later. H. Gordon Temple functioned as first editor, his successor being Irenaeus D. Foulon, A. M., LL. B., lawyer and musical amateur. Thomas Hyland seems to have edited the issues beginning with January, 1889, although his name does not appear as editor until the January, 1898, issue. Early issues of the magazine were octavo size, but beginning with Volume Five the numbers were full sheet music size, with twenty pages of reading matter and twenty-four pages of music. During Foulon's editorship the *Review* was a very interesting publication. Occasional articles appeared by such writers as Edward M. Bowman, Adolph E. Kroeger, Robert Goldbeck, Jacob Kunkel, Charles Shattinger, and Ernest R. Kroeger, the editor contributing short poems and writing excellent editorials. After Foulon's retirement the *Review* became more a vehicle for the exploitation of the Kunkel musical publications, the reading matter, chiefly short notes, being reduced to ten pages and the music increased to forty-eight pages. However, an improvement set in with Thomas M. Hyland's actual editorship, the zenith of musico-journalistic achievement being reached in the December, 1899, issue. This number contained timely articles by Homer Moore, Louis Conrath, Charles Galloway, Alexander Henneman, and William D. Armstrong.<sup>30</sup>

In 1873 the eminent composer and pianist, Robert Goldbeck, came to St. Louis. For a short period he was associated with August Waldauer in the management of the Beethoven Conservatory of Music, but eventually opened a

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<sup>30</sup>The Library of Congress has Volumes II-VII, the Carnegie Library at Pittsburgh, Volumes I and II, the St. Louis Public Library has Volume III, the author has Volume V-XXII complete. Repeated enquiries at the former publication office to ascertain the exact date of discontinuance of this journal met with no success.

school of his own, the St. Louis College of Music. In order to further his pedagogical aims he planned the publication of a periodical which was to be devoted to a thorough exposition of his teaching methods. The first year's run of this monthly journal was called *Goldbeck's Musical-Instructor*,<sup>31</sup> the numbers of which were "devoted to the diffusion of scientific, artistic, technical, and general practical knowledge of the Art of Music." In reality the magazine was a carefully graduated course of instruction in Piano, Voice, and Harmony, published in monthly installments. In addition, each of the last seven numbers contained an original sacred choral composition by Goldbeck. The first number appeared April 15, 1882, the twelfth, March 15, 1883. Beginning with the second volume, April, 1883, the name was changed to *Goldbeck's Musical Art*,<sup>32</sup> the format changing to sheet music size, the previous numbers having been octavo. The issues of the second and third volumes contained many original compositions, vocal, piano, and choral, by Goldbeck. The last number of this unique periodical seems to have been the triple number for January-March, 1885, completing three years. Supplementary to the *Musical Art* was *Goldbeck's Art Critic: or, Musical and General Observer*.<sup>33</sup> This eight page bi-weekly paper ran from October 1, 1884, to February 15, 1885, ten numbers being issued. It contained a great variety of interesting musical data.

In October, 1881, H. A. Rothermel of St. Louis began publishing a monthly known as *Art and Music*. This was more an art journal than a musical one and was removed to Chicago in 1882. Adam Shattinger, the St. Louis music publisher, is credited with the publication of a monthly paper known as *Shattinger's Musical Review*, the first number appearing May, 1882. No issues of this paper seem to have survived the ravages of time. Only three numbers seem to be extant of *The Clef*,<sup>34</sup> a monthly published at St. Louis,

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<sup>31</sup>In the Library of Congress.

<sup>32</sup>In the collection of Miss Adelaide Kalkmann.

<sup>33</sup>In the Library of the author.

<sup>34</sup>In the St. Louis Mercantile Library.

August, September, and October, 1885. This sixteen page paper "devoted to the musical interests of St. Louis" particularly featured the St. Louis Music Hall Opening Festival, October 28 to 31, 1885.

Tipton, Missouri, was the seat of publication of *Preacher and Chorister*, a monthly issued "in the interest of Pulpit and Song Service." Only the May 1, 1889, issue (Volume III, Number 4) is preserved at the Library of Congress. *The Baton: A Monthly Journal*,<sup>35</sup> devoted to Western Music Matters, made its initial appearance at Kansas City, April 1895. This interesting paper seems to have expired in its fourth volume, the last number, apparently, being that of November, 1897.

The year 1895 witnessed the birth, at St. Louis, of *The Herald of Music*.<sup>36</sup> Published by C. F. Kelly, with Henry Spang as editor, this very newsy paper was short-lived, only three numbers appearing, those of July, August, and September, 1897. Spang did not edit the last number, but joining forces with Walter Luhn, started *The Musical News*,<sup>37</sup> the first number coming out September, 1897. This very up-to-date magazine was published regularly for a little over a year, the last number apparently being that of November, 1898 (Volume II, Number 3). Spang edited only two numbers, his place being taken by Waldemar Malmene, musical scholar and litterateur. Later additions to the editorial staff were Alexander Henneman, George Buddeus, and Ernst Krohn (Sr.). Among the contributors may be mentioned Mrs. Kate J. Brainard, Madame Wilhelmine Runge Jancke, and Ernest R. Kroeger. *The Musical News* was really a first-class musical journal, but the way of the musical magazine is hard indeed and to but few is vouchsafed a long lease on life.

The North American Saengerbund, an organization of over one hundred German Male Choral Societies with a membership of approximately three thousand, had been in need of an official journal for some time. In 1901, the German

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<sup>35</sup>In the Kansas City Public Library.

<sup>36</sup>The Library of Congress has Numbers 2 and 3, author has 1 and 3.

<sup>37</sup>In the Library of Congress.

Musical and Literary Publishing Company of St. Louis undertook the publication of such a paper. The first number of this monthly magazine *Das Deutsche Lied*<sup>38</sup> ("The German Song") was issued December, 1901. It was published regularly thereafter until the Great War cut its career short in 1914. The original proprietors were Adam Linck and Charles Leibnitz. Hans Hackel was editor until June, 1909, when Wilhelm Lange became literary director. Adam Linck's death in 1913 made necessary a reorganization of the holding company, which resulted in Hans Hackel's resumption of the editorship. Among the contributors to this very valuable German language journal may be mentioned Adolf Falbisauer, "Edna Fern," H. H. Fick, Hans Hackel, Pedro Ilgen, Edgar Istel, Ernst D. Kargau, Ernst Krohn (Sr.), Wilhelm Lange, Jacob Lenzen, and J. A. Valentine Schmidt. *Das Deutsche Lied* is a mine of historical data pertaining to a much neglected phase of America's musical evolution, that is, the intensive cultivation of the treasures of German Folk Song by male choral organizations throughout the United States.

Springfield, Missouri, was the birthplace of a rather short-lived paper known as *The Musical Student*. The Library of Congress has only the July, 1905, December, 1905, and March, 1906 (Volume I, Numbers 5, 6, 7) issues of this presumably quarterly magazine. In 1913, the Kansas City Musical Club began the publication of *The Musical Bulletin*.<sup>39</sup> At first merely a record of the club activities, in its fourth year it blossomed out into a full-fledged magazine. Its editors have been Eleanor Beardsley (1913-14), Elma Medora Eaton (1914-16), Mrs. W. J. Ouseley (1916-17), Pearl J. Weidman (1917-18), Mrs. Halbert White (1918-19), Mrs. Harold Hays (1920), and Mrs. James A. Ryan (1921). Among the contributors to this live-wire periodical we may mention Carl Busch, Charles Wakefield Cadman, Mrs. Jessie L. Gaynor, Ernest R. Kroeger, Thurlow Lieurance, Peter C. Lutkin, William Shakespeare, and Carl Venth.

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<sup>38</sup>Incomplete file in the library of the author.

<sup>39</sup>In the Kansas City Public Library.

To Laura Valworth Lull of Kansas City belongs the credit of having conceived and actually published for two years the finest musical journal ever put forth in Missouri. The first volume of *The Clef*,<sup>40</sup> comprising the issues November, 1913, to October, 1914, is a splendidly edited and beautifully printed journal. Two-color printing was dispensed with in volume two, and beginning with the third volume the size was reduced from folio to octavo. In this format the magazine has continued to appear, although somewhat irregularly, up to date, the September, 1922, issue being Number Fourteen of Volume Seven. Recently the title of this periodical has been changed to *Point of View*, indicating its transition from an exclusively musical view point to a more general point of view embracing music, art, drama, and travel. *The Clef* covered music in the West in a most thorough manner. With State Editors for Colorado, Illinois, Iowa, Kansas, Michigan, Missouri, Nebraska, Oklahoma, and Texas, and a competent staff of Eastern and foreign correspondents, the news service was more than satisfactory. The contributors to this excellent journal included Lucius Ades, Charles Claflin Allen, Edgar P. Allen, Catherine Bamman, Mrs. Anna Craig Bates, Ernest L. Briggs, Robert H. Brown, Charles H. Cease, Walter Damrosch, Dr. Frederick A. Delano, George Enzinger, Arthur Farwell, Dr. Edward B. Fleck, Mrs. Ora Lightner Frost, C. Francois Giard, Percy Grainger, Glenn Dillard Gunn, Mrs. Addie Yeargain Hall, William John Hall, Mrs. Anna Heuermann Hamilton, Mrs. Nora Babbitt Harsh, Frederic Lillebridge, Dr. T. S. Lovette, Peter C. Lutkin, G. N. Malm, David Mannes, John Jacobs Merrill, Homer Moore, Wort S. Morse, Edward Patton, A. Owen Penney, Edward Baxter Perry, Arthur Shattuck, Carroll Sherman, Madame Schumann-Heink, Sigmund Spaeth, Helen Ware, and Anna E. Ziegler.

Recent musical periodicals include the *Orchestra News*<sup>41</sup> issued monthly by the St. Louis Symphony Society from

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<sup>40</sup>The Kansas City Public Library has the first three volumes, author has incomplete file.

<sup>41</sup>In the library of the author.

October, 1915, to March, 1916. In addition to current symphony news, this excellently printed little magazine contained timely articles by Charles A. Cale, Percival Chubb, E. L. Coburn, A. W. Douglas, Ernest R. Kroeger, Victor Lichtenstein, Oliver F. Richards, and Bruno Strassberger. *The Musical Era*<sup>42</sup> served as a record of the work of the St. Louis Morning Choral Club. Only six numbers seem to have been issued running from November, 1919, to April, 1920. *The Concert Bulletin*<sup>43</sup>, of which six issues have appeared each season from 1919 to 1923, is in reality an attractively printed monthly reminder of the concert attractions appearing in St. Louis under the management of Elizabeth Cueny.

The sumptuously printed *Bulletin of the St. Louis Art League*,<sup>44</sup> while not specifically devoted to music, contains enough musical matter to warrant its inclusion among our music journals. The first *Bulletin* appeared early in 1914, subsequent numbers coming out quite irregularly, the last issue apparently, being that of June, 1919 (Volume VI, Number 1). Scattered through the dozen *Bulletins* actually issued are a number of exceedingly valuable essays on music in St. Louis, the contributing writers being Charles Claflin Allen, George Blackman, Arthur E. Bostwick, Paul Brown, E. L. Coburn, Victor Ehling, Arthur J. Gaines, Charles Galloway, Dr. M. A. Goldstein, Guy Golterman, John H. Gundlach, Otto H. Kahn, Ernest R. Kroeger, Albert Lamb, Victor Lichtenstein, George D. Markham, Homer Moore, John Beverly Robinson, Richard Spamer, and Max Zach.

On the score that it is periodically issued, that is once a year, we will include in this record of musical journalism the *Official Report of the Missouri Music Teachers' Association*. A complete set of Reports of the annual meetings held since 1896 is something which simply does not exist. From the incomplete lot at hand<sup>45</sup> it is possible to establish the existence of a number of papers by local musicians, some of which are

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<sup>42</sup>In the St. Louis Public Library.

<sup>43</sup>In the library of the author.

<sup>44</sup>In the St. Louis Public Library.

<sup>45</sup>Author has Reports for 1909, 1912 to 1918, and 1921.

of great merit. There are papers on Piano by W. L. Calhoun, Mrs. J. E. Dowell, Mrs. Anna Heuermann Hamilton, Geneve Lichtenwalter, Edna Lieber, Mrs. D. C. Van Stavern, and Nannie Louise Wright; on Voice, by Gottlieb Federlein, William John Hall, and Homer Moore; on Theory, by Sarah Ellen Barnes, Mrs. Lydia Henninger, and Frederic Lillebridge; on Organ, by George Enzinger and Lawrence W. Robbins; on Violin, by Wort S. Morse; on Teaching, by Mrs. Jessie L. Gaynor, Louise Parker, H. E. Schultze, and Nathan Sacks; on Public School Music, by E. L. Coburn, Eugenia Dussuchal, and M. Teresa Finn; and on a variety of professional topics by William D. Armstrong, Marie Guengerich, Ellis Levy, Mrs. Cora Lyman, Mrs. Narnie Settle, and Mrs. W. D. Steele.

This record of journalistic activity would be incomplete without some reference to the work of the musical critics on the daily press. As a rule a music critic seems to be a newspaper reporter who also happens to be an amateur musician. It must be admitted that some critics have been known to be innocent of even such extensive knowledge of the subject. Be that as it may, musical performances must be reported and wherever a professional musician cannot be induced to write copy, the professional journalist must do the job as best he can. Missouri music critics are more than on a par with their fellow-craftsmen elsewhere. Owing to the paucity of reliable data, it will not be possible to do more than enumerate the writers who have supplied the daily press with criticism. Restricting ourselves to cities of over fifteen thousand inhabitants we note Jean Graham (*News Herald*) and Alice D. Warden (*Globe*) at Joplin, Margaret Donnelly (*Democrat*) at Sedalia, Birdie Atwood at Springfield, J. B. Jeffries (*Courier-Post*) at Hannibal, and Ada Lyon (*News-Press*) and Emily Stauber (*Gazette*) at St. Joseph. *The Kansas City Star* has had Howard Huselton, D. Austin Latchaw, and Karl Walter on its staff, the present critics being Mrs. Minna K. Powell and John A. Selby (Jr.). George E. Simpson, the composer, was for several years critic for the *Kansas City Journal*, his successor being Mrs. Angeline C. Peek who

served for sixteen years. Francis Davis is critic for the present *Kansas City Journal-Post*.

We know not which St. Louis daily was the pioneer in placing an official music critic on its staff. *The St. Louis Globe-Democrat*, in 1884, made Samuel F. Cary its first regular musical critic. Subsequently this position was most ably filled by Richard Spamer, who confesses to having written "8,125 columns of newspaper criticism beginning in March, 1889, and not missing a day since." *The St. Louis Republic*, now no more, had many able critics, among them Frederick H. Sterbenz, Homer Moore, and Louis Dodge, the novelist. Richard L. Stokes has for many years been on the staff of the *St. Louis Post-Dispatch*. Albert C. Wegman was critic for the *St. Louis Times*, his successor being Harry Burke. Shirley Victor Brooks served in a similar capacity on the staff of the *St. Louis Star*, his successors being James Gould and Ernest L. Colville, the present incumbent. Ernest R. Kroeger has at various periods in his career contributed criticisms to local papers and the same may be said of Victor Lichtenstein who also wrote for *Reedy's Mirror*. William H. Pommer also contributed critical notes to the *Mirror*.

Whenever the "History of Musical Criticism in Missouri" is written some attention will have to be paid to the early papers. The music critic was then an unthought of journalistic possibility and music was appraised in terms directly appealing to the man in the street. Many clever passages might be culled from the entertaining pages of the *St. Louis Reveille* (1845-50), to mention only one of the many early papers whose music critiques were written with literary skill but an absence of musical penetration. To be sure, everything is greatly improved nowadays, but the earlier days were not without their charm.

#### SECTION XXI—CONCLUDING NOTES.

Some very critical reader may have noticed the fact that certain able musicians who were prominently identified with music in Missouri have been passed over in silence. It



may not be out of place to indicate briefly the facts of their Missouri activity and to account for their non-inclusion in this study of Missouri musicians.

Although Edward Morris Bowman was church organist and teacher in St. Louis from 1867 to 1872 and, after a period of European study, from 1874 to 1887, his subsequent career stamped him a New York musician. However, his most important work the "Manual of Musical Theory" (New York, 1877, 8vo., 288 p.) based on the principles of Carl Friederich Weitzman, was written during the period of his St. Louis activity.

Thomas Carl Whitmer was Director of Music at Stephens College, Columbia, Missouri, from 1899 to 1909. He has since resided at Pittsburgh where he has completed his great work, the Six Spiritual Music Dramas. In addition to numerous compositions in all forms, Whitmer has written extensively for the standard music journals and has published three books, "Symbolisms" (1909), "The Way of my Mind" (1917), and "The Way of my Heart and Mind" (1920).

Reginald Barrett was Organist and Choirmaster at St. Mary's Protestant Episcopal Church, at Kansas City, from 1889 to 1898. Since 1898 he has resided in New York City, where he has written numerous fine choral works and has been equally successful as a composer of songs, and organ and piano pieces. Another gifted musician who returned to New York after a short stay in Kansas City was Ernest F. Jorés. His compositions include a Symphony and many shorter numbers for Orchestra, a Piano Concerto, numerous piano pieces and organ solos, and several songs.

Henry Valentine Stearns was Director of Music at Christian College, Columbia, from 1910 to 1914. Since 1919 he has been Dean of Fine Arts at Washburn College, Topeka, Kansas. In addition to several songs and choral works, Stearns has composed an Overture and a Suite for Orchestra, a String Quartet and a Piano Trio. From 1918 to 1920, Arthur Livingston Manchester was Director of Music at Hardin College, Mexico, Missouri. Manchester has written authoritatively on Music in the College and on Voice Production.

That gifted composer for the organ, Rene Louis Becker was active in St. Louis from 1904 to 1911. Since 1911 he has resided in Illinois. His five Organ Sonatas are masterly works. He has been a prolific writer of piano and organ music and has also composed much choral music for the Catholic service. Becker's brother, Lucien Emile Becker, taught in St. Louis from 1902 to 1907. Since 1910 he has been professionally active in Portland, Oregon. His compositions include a few piano and organ pieces and some church music. William Dawson Armstrong and William Mentor Crosse have both been identified from time to time with music in Missouri but never for a sufficient length of time to warrant their inclusion as Missouri composers. Armstrong is an Illinoisan and Crosse is really a Minnesotan.

In conclusion we must note a few recent arrivals whose period of local residence was not long enough to render advisable their inclusion in the original plan of this study.

Henry Hanson Loudenback has been Director of the Conservatory of Music at Christian College, Columbia, since January, 1918. His compositions include a "Mazurka," "Polonaise," "Sonatina," and "Prelude" for Piano, all in manuscript.

Since 1919, Arthur Edward Johnstone has been executive editor of a musical publication project of national importance located at St. Louis. Johnstone has composed about one thousand melodies published in various school song books. In collaboration with Harvey Worthington Loomis he compiled "The Lyric Music Series" of song books. He has written some music for the piano, has compiled lessons for use with the player piano and has devised a system for teaching music by means of the phonograph. He has published a handbook on "Instruments of the Modern Symphony Orchestra" (New York, 1917, 12 mo., 65 p.). His "Concert Overture" for Organ and Orchestra was performed by the Chicago Symphony Orchestra in 1915.

Lewis Godfrey Thomas has been associated with Arthur E. Johnstone in an editorial capacity since 1920. Thomas has in manuscript several songs, an Organ Sonata, and an

unfinished light Opera. He has published several piano pieces.

Mrs. Helen Roth Burnett, talented pianist and composer, has been a resident of St. Louis since November, 1919. Her manuscript compositions include a number of striking piano pieces, among them a "Spanish Sketch," "Chant Russe," "Melodie," "Caprice in G," and "Fantasie in G minor." Mrs. Burnett has also written several art songs, "Pierrot," "Nocturne," "Things," "Gifts," and "Birches." She has also composed a book of "Child Songs" to poems by Mrs. Helen Mason Kent. Another very active song writer is Mrs. Anna Craig Bates who came to Missouri in December, 1919. Mrs. Bates' published songs include "Apparitions," "One," "Death Comes Creepin' in de Room," "Light," "To My Valentine," and "Songs in Music Land." Still in manuscript are the songs "A Heart Rhyme," "Contentment," "Dreamland Tree," "If Winter Comes," "Sea Fever," and "Love's Hour."

## SECTION XXII—ADDITIONAL NOTES AND SOME CORRECTIONS

John Gay's famous "Beggar's Opera" was first produced at London in 1728. Although it has ever since engaged the critical attention of British historians, both musical and dramatic, it has remained for a Missourian to summarize the conclusions of his predecessors and through extensive original research to produce the standard work on this most popular of early English ballad operas. Originally presented as a doctoral dissertation at Yale University, book publication was delayed so as to include the history of the revivals of 1921 to 1923. Finally published in 1923 by the Yale University Press (New Haven, 8vo, 407 p.), Professor William Eben Schultz's book "Gay's 'Beggar's Opera': Its Content, History, and Influence" is a brilliant contribution to the literature of music as well as to that of the drama. As a monographic study of a single opera it is unique. As a literary work it is charmingly written and refreshingly original. Dr. Schultz has in preparation a critical edition of the original text of the "Beggar's Opera," as well as a descriptive bibliography of the many reprints of the play.

Among recent text books on music, mention must be made of Albert Stoessel's authoritative treatise on "The Technique of the Baton" (New York, 1920, 8vo, 88 p.), which reveals this brainy musician as a past master of the art of conducting. Of great practical value is Glenn H. Woods' popular handbook on "School Orchestras and Bands" (Boston, 1920, 12mo, 198 p.). The actual working out of Woods' ideas relative to instrumental music in the schools is indicated in his "Report on Music Instruction in the Public Schools of Oakland, California" (Oakland, 1917, 8vo, 47 p.). Harry E. Cooper's interesting study on "Equal Temperament" was published at Lawrence, Kansas, in 1920. Still in manuscript is Robert W. Major's treatise on "Orchestration and Arrangements." "Some Points in

Modern Orchestration" is the title of Maurice Arnold's unpublished contribution to this theme. Lawrence Kothoff's very thorough "Practical Method of Orchestration" remained unfinished at the time of his death. Kothoff's manuscript "Scripto-Analysis of Music" is a very carefully formulated system of musical analysis. His method of indicating chords and his symbols for all the analysable elements of harmonic and polyphonic writing are concise and comparatively simple. Current methods of harmonic symbolization seem slightly cumbersome in comparison with Kothoff's system of "Roman figuring."

A very significant contribution to current musical literature has been made by Mrs. Addye Yeargain Hall. As National Chairman of the Junior Department of the National Federation of Music Clubs, Mrs. Hall has made of the Junior Club movement a proposition of national importance. Her very interesting report to the Federation on the "History and Outlook of the Junior Department of the National Federation of Music Clubs" was published by the National Bureau for the Advancement of Music (New York, 1923, 8vo, 80 p.). In addition to a very comprehensive "Course of Study, 1922-24, for Junior Clubs, on Instruments of the Orchestra" (New York, n. d., 12mo, 46 p.), Mrs. Hall has written monthly reports on her work which have been published in *The Musical Monitor* (September-December, 1921), *The National Federation Bulletin* (January, 1922, to date), and *The Academician*.

Of musical interest are Fannie Hurst's successful novels "Stardust" and "Lummox," as well as the strikingly popular "Humoresque." That Eugene Field, arch-humorist that he was, also wrote most engagingly on musical themes is a fact not generally known. "Culture's Garland, being Memoranda of the Gradual Rise of Literature, Art, Music, and Society in Chicago and other Western Ganglia," his first real book and a rare Field item, contains the witty essays "The Demand for Condensed Music," "Opera, Opuses, and Opi," "Chicago, the Music Center," "Yankee

Chorus Girls," "A Season of New Music," "Die Walkuere und der Boomerangelungen," "Die Walkuere Analyzed," as well as that poem of profound import "Der Niebelungen und der Schlabergasterfeldt." Musically interesting are the tales "The Singer Mother" in his "Second Book of Tales," "Ludwig and Eloise" and "The Fairies of Pesth" (inspired by Theodore Thomas' interpretation of Robert Volkmann's "Waltz") in "A Book of Profitable Tales," and the charming tribute to "Franz Abt" as well as the humorous "Platonic Bassoon" in "The Holy Cross and Other Tales." Slason Thompson's "Life of Eugene Field" contains his imaginary "Review of the Memoirs of Emma Abbott" and gives further evidence of his interest in music, including the sketch of the libretto of a projected Comic Opera bearing the romantic title "The Buccaneers."

That indefatigable compiler of subscription works, James W. Buel, put forth in 1900 a magnificently illustrated large quarto volume on "The Great Operas." The fact that the libretto to Victor Herbert's Comic Opera "The Prima Donna" was written by Henry M. Blossom, escaped previous mention (page 77). So did Mrs. Susan A. Arnold McCausland's charming study of early Missouri music "A Running Glance Over the Field of Music in Missouri" (*Missouri Historical Review*, Vol. VIII, pages 206-10). Frank Geck's paper on "Music in St. Louis" was published in "A Brief Report of the Denton J. Snider Meeting" (edited by D. H. Harris, St. Louis, 1921). His doctoral thesis "The Influence of Ethics and Aesthetics on the Development of Music" has never been published. The author of this book put forth in 1919 a comprehensive study of "The Bibliography of Music" (*The Musical Quarterly*, Vol. V, pages 231-54). The annual volume of "Papers and Proceedings of the Music Teachers' National Association" for 1917 (pages 57-61) contained his paper "Musical Research in an American Library," and for 1918 (pages 143-50) "Some Fundamental Considerations on Grading Elementary Piano Music." Articles on Piano Study have appeared in *The*

*Musician* (July 1912, April 1914, Nov. 1917, April 1919, Sept. 1919) and *The Etude* (May 1922). Valuable contributions to current musical journals have been made by Mrs. Abbie L. Snoddy, Maude Baker, James L. Mosby, Frederic E. Tillotson, Lawrence Kotthoff, and Joseph Otten.

To the list of newspaper critics on page 86, we may add these recent assignments: Forest E. Blankenship *Joplin News-Herald*, Lucinda A. Warden and Mrs. Will Porter, *Joplin Globe*, Louise Donnelly *Sedalia Democrat*, Deedie-May Austin *St. Joseph Gazette*, and R. C. Tremaine *Kansas City Journal-Post*. Missouri correspondents of *Musical America* include Herbert Cost, Blanche Lederman, Lucy Parrott, Louise Donnelly, J. A. Holland, Deedie-May Austin, Ada Lyon, George J. Steinmetz, Alice D. Warden, Lucinda A. Warden; of the *Musical Courier*, Oscar Condon; of the *Musical Leader*, Mrs. Rose Mortimer Cox. In amplification of the notes on page 87 on St. Louis music critics, it may be stated that Dr. McAnally wrote musical criticisms for the *Globe-Democrat* after Cary's connection. From about 1899 to 1909, Louis Dodge was the *Globe-Democrat* book, music, and drama reviewer. Dodge was succeeded in November, 1909, by Richard Spamer, who is still on the job. Spamer's first local assignment, March 1889, was as music and drama reviewer for the *Star*, whose present critic is Mrs. Elwood Ullman. Occasional criticisms have been written for the *Globe-Democrat* by Marguerite Ely, and for the *Post-Dispatch* by Carlos F. Hurd. From December, 1906, to October, 1909, Richard Spamer published and edited the *St. Louis Dramatic News* which paid ample attention to music. *The International Musician*, the official journal of the American Federation of Musicians, was published and edited in St. Louis by Owen Miller from July, 1902, to February, 1919. Belated mention must also be made of *Perry's Musical Magazine*. This popular Missouri music journal was founded by Philip B. Perry at Sedalia in April, 1881. Under the editor-

ship of Austin W. Perry and Philip B. Perry it has been issued as a monthly magazine since that date. The April, 1923, issue was Number One of Volume Forty-two. The periodical is "present day" sheet music size, twenty-four pages in extent, of which four pages are text, the balance music.

Of Philip B. Perry's orchestral compositions, "Scherzo," "Andante and Allegro," and "Jubelfest Marsch Symphonisch," the last mentioned received a public performance in Germany in 1886. Alfred Ernst's "Orchester Phantasie" was composed in 1911 and received several performances in Berlin. His orchestral Fantasia on Princeton college songs "Princetonia" was played by the St. Louis Symphony Orchestra. Two seasons ago, at the Evanston Festival, the Chicago Symphony Orchestra gave Carl Busch's "Indian Rhapsody" its initial rendition. This interesting work was repeated at the Chicago Symphony concerts of February 8 and 9, 1924, the composer conducting. Albert Stoessel's "Suite Antique" for two violins, piano, and small orchestra, received its first performance at a concert of the New York Symphony Orchestra, March 30, 1924, the composer conducting and Walter Damrosch playing the piano part. Charles Edmond Pemberton's Symphonic Poem "The Light That Failed" was produced by the Los Angeles Symphony Orchestra, April 11, 1913, and by the Atlanta Symphony Orchestra, April, 1914. The Los Angeles Symphony Orchestra produced Pemberton's "Festival Overture" in 1915, his "Intermezzo" in 1900, and the "Reverie" for String Orchestra in 1905. Pemberton's "Symphony" still awaits an audition. The orchestral compositions of John Jacob Kessler (Jr.) deserve an early hearing. They include an Overture "To Soldan," two Suites, "Miniature" and "From the Veiled Prophet"; a "Symphony, No. 1 in B-flat minor," and two Symphonic Poems, "The Prisoner of Chillon, after Byron," and "Lancelot and Elaine, after Tennyson."



Albert Stoessel's "Sonata in D major" for two Violins and Piano will be accorded the distinction of publication by the Society for the Publication of American Music. It will appear in October, 1924, and will form one of the two works distributed to the members of this society during the season 1923-24. Still in manuscript is Eleanor Davis' Trio "Chanson d'Amour" for Violin, Flute, and Piano. Pemberton's Chamber Music compositions include four "String Quartets," a "Piano Trio," a "Rhapsody" for Flute, 'Cello and Harp, a "Violin Concerto," a "Violin Sonata," and two "Romances" for Violin.

For Piano, Pemberton has composed a "Sonata." Philip B. Perry's "Piano Concerto" received its first performance in Berlin in 1888. Perry has written several hundred piano pieces (many of them bearing the pseudonym M. W. Butler), his most important piano works being the "Polonaise in D flat," "Rondo in E," "Scherzo in D minor," "Variations on a Theme from Carmen," and "Recollections from Vienna." Frederick Earl Tillotson has in manuscript several fine piano pieces, among them a "Polonaise," a "Valse," a "Love Poem," and a "Nocturnal Piece." Of John Kessler's very modern piano pieces we may note the eight "Preludes," three "Nocturnes," a Suite "Images," "Valse de Concert," "Improvisation," "Carnival," and a dozen more pieces of romantic content, all of them unpublished. In addition to the pieces mentioned on page 47, the author of this study has published a "Valse D'Amour," "Valse Serenade," an "American Fantasie," "Dream Time," and the sets of simple pieces "From a Toy House" and "Prairie Sketches." William T. Diebels has composed a "Rhapsodie Americaine" and "Mystic Dreams," while Eva May Davis, H. J. Lemcke, and Albert Mengel have each written piano pieces.

Although Louis Oesterle has to his credit several piano compositions, his most important work has been done as music editor for America's greatest music publisher, G. Schirmer. The innumerable piano pieces and the many

volumes of *Schirmer's Library of Musical Classics* bearing his editorial imprint, testify alike to his sympathetic and catholic musicianship and to his technical expertness. It is pertinent in this connection to mention the editorial work of Carl Wilhelm Kern. As musical editor for the St. Louis publisher, Adam Shattinger, and his successor, Oliver Shattinger, Kern achieved a high standard of critical and technical excellence in the Shattinger publications. Louis Hammerstein, Otto Anschuetz, Victor Ehling, Charles Machachek, and Leo C. Miller have also edited certain Shattinger publications. Ernest R. Kroeger edited for many years the publications of the St. Louis publishers, Thiebes & Stierlin. Charles Kunkel's editorial work, most of it modestly attributed to Franz Liszt, Anton Rubinstein, Hans von Buelow, and others, was truly unique. With double sets of fingering, a profusion of "wrist attack" arrows, and really excellent pedaling (but often overdone), his *Royal Edition* would have been permanently successful but for his provoking habit of taking textual liberties with the composition in hand. Of studies for the piano, we must add the "New Exercises for Piano," by George Buddeus, published in three books in 1898.

John Kessler has in manuscript forty songs, all of them giving evidence of his very original talent. Charles E. Pemberton, Frederic Tillotson, Louis Oesterle, William A. Parson, Chester Nordman, Oliver Smith, Hans J. Lemcke, Wm. T. Diebels, and James L. Mosby, have all written songs, and to the brilliant galaxy of Missouri's women composers we hasten to add the names of the song writers, Eva May Davis, Georgia E. Shropshire, Isabell D'Armond, and Mrs. Jacque Landree. Louis Retter wrote twelve vocal numbers for the Pageant and Masque of the Children of America Loyalty League produced at St. Louis three times in 1919. William Eben Schultz wrote the words and music of several college songs. A "New America," words and music by Charles Claflin Allen, has been adopted by the Junior Clubs throughout the country. By

error, the poem of Schuyler's song "Now the Shadows Darken" (page 19) was attributed to Judge Allen. He did not write it, the poem being probably a translation from the German.

The Missouri State Song Contest mentioned on page 58, actually consisted of two contests. In the first competition, all musical entries were rejected and no prize was awarded, although Mrs. Hull's poem was retained as the text for the next contest. In the second competition, which closed November 30, 1911, no one was declared winner. Instead, honorable mention was given to Mrs. Hull for her poem, and to Ernest R. Kroeger, Noel Poepping, Fred E. Eggert of Waco, Tex., and J. S. Fearis of Chicago, for their musical settings of Mrs. Hull's poem. The prize of Five Hundred Dollars was divided between the five successful contestants, Mrs. Hull receiving the largest share. The Committee appointed by Governor Hadley consisted of William H. Pommer, Carl Busch, Charles Galloway, D. R. Gebhart, Frederick W. Mueller, and William Schuyler. Further Missouri Songs have been written by Sarah Ferriss Read, J. Breckenridge Ellis ("Old Mizzoury"), and David H. Silverman ("I Love Missouri").

Carl Busch's Cantata for Mixed Voices and Orchestra "The Kansas City Spirit" received its first rendition in the "Carl Busch Testimonial Concert" given at Kansas City, Missouri, November 25, 1923. Initial performance at the same concert was accorded "The Bobolinks," a Cantata for Children's Voices and Orchestra. The novelist, J. Breckenridge Ellis, wrote the words and music of a Cantata "Columbia's Rally Day," which was widely performed on "Children's Day." Vecsey's "The Fireman's Ball" has been set for Male Chorus, Solo Voices, and Reader, by Charles Pemberton. William T. Diebels has composed many choral works, one of them "The Witch," for Male Voices, being produced by the Knights of Columbus Choral Club at St. Louis in 1923. John Kessler has in manuscript two choral numbers, "Twilight" and "What Care I." Several Part

Songs for Female Voices have been written by Adah Bascom Corn. An Anthem "More Love to Thee, O Christ" has been composed by Chester Nordman. Arthur Davis' sacred choral compositions include "Ring Out, Ye Xmas Bells," "Thou Father Art Our Heavenly Friend," a "Vesper Hymn," and settings of the "Benedicite" and "Benedictus." Louis Oesterle's manuscript collection of "417 Original Chorals" was primarily written as an aid to the study of harmony and counterpoint. Lawrence Kothoff's Oratorio "The Entry of Christ in Jerusalem" was performed at the Holy Trinity Church in St. Louis in 1910, 1911, and 1913. Further research has brought to light the titles of two of William Robyn's sacred choral compositions. The "Mass in C minor for Mixed Voices" was written in 1840, and was the favorite Mass of the great missionary, Father De Smet. "Festival Vespers" was composed about the same time and was greatly admired.

Alfred Ernst's Comic Opera "Governor and Miller" received its first performance at Halle, Germany, in 1908. His Grand Opera "The Feast at Solhoug," based on Ibsen's play, was performed many times in Silesia during 1913. "Christopher Columbus," an Opera by Lawrence Kothoff, was produced at St. Louis by amateurs on October 15, 1913. "The Honor of D'Orsay," an Opera in three acts, and "Enoch Arden," an Opera in five acts, by William T. Diebels, have never been performed. J. Breckenridge Ellis has in manuscript an Opera "The Seven Sisters," of which only fragments have ever been publicly performed. Paul Mori's Comic Operas "Entanglement" and "Love's Lottery" (page 25) are the same, "Entanglement" being the final title of the work. "The Perpetual Student," a Musical Farce, the text by Eugene and Josephine Angert, and the music by Max Zach, was produced by the Harvard Club of St. Louis, May 23, 1913. "A Welsh Rarebit," Comic Opera by Charles Kunkel, the libretto by Hiram W. Hayes, was produced at the Imperial Theatre in St. Louis by the Wilbur Opera Company the week of October 13,

1901. Edwin Vaile McIntyre wrote the music to Hayes' "Fun Afloat," a Musical Comedietta in one act. Hayes also wrote the librettos "Will-o'-the-Wisp," a Musical Phantasy in two acts, and "A Prairie Queen," an Opera of the "Wild West."

"The Beggar Princess," a two-act Operetta, music by Noel Poepping, libretto by Sylvester Maguire, was accorded the enviable distinction of inclusion in the repertoire of the St. Louis Municipal Theatre Association. It was produced in the beautiful open air auditorium in Forest Park the week of July 28, 1924. Poepping's musical contributions to local pageantry have already been mentioned (pages 32, 33). He also wrote five numbers of the Centennial Pageant produced at Sedalia, Missouri, in 1921. The "Hymn to Industry" and the "Waltz" for the Statuary Scene, in the 1923 St. Louis Style Show, as well as the music for the "Marseillaise Scene" in the 1918 Style Show, were composed by Poepping. He wrote the music to "The Promoter," libretto by Ben Blow, the music to the City Club shows of 1911 and 1912, and the Musical Comedy "Up in the Air," libretto by Eugene Angert, which was performed by the Racquet Club of St. Louis, January 16, 1909.

# INDEX

As this index contains some unusual features a word of explanation may not be amiss. All names of persons, institutions, places, and subjects are indexed, as well as titles (in italics) of all publications (books, journals) and musical compositions in the larger forms (but only where titles are of literary, historical, or geographical interest). Composers' pseudonyms are included with a reference to the real author. Biographical notes are included for most of the Missouri composers and writers mentioned in the text. The sources of information have been indicated in most cases, making this a guide to the existing literature on Missouri composers. This should prove of great utility to members of Musical Clubs and music students generally, particularly in the preparation of papers on individual composers. It is hardly necessary to draw attention to the fact that the greater portion of this study should prove an inexhaustible source of material for the making of local composer programs. Although biographical notes are here available of over 250 Missouri musicians, this does not pretend to be a "Who's Who in Music in Missouri" for the simple reason that many noteworthy musicians could not logically be included because of the absence of creative or literary work in the course of their professional activity. Composers or writers who have been overlooked in this survey are particularly requested to send to the author a detailed list of their works and the requisite biographical data. Corrections and additions to the notes here presented are especially desired and should be sent to the author's permanent address, 3806 Juniata St., St. Louis, Mo., for inclusion in future publications of this nature.

**ABBREVIATIONS:** In addition to the usual abbreviations for months, names and places, the following are frequently utilized:

cond.=conductor or conducted; Cons.=Conservatory; r.=resident; U.=University.

References to sources of information (entered within parentheses at end of biographical sketch) are indicated as follows:

B=Baker's Biographical Dictionary of Musicians, Third Edition, edited by Remy, G. Schirmer, New York, 1919.

G=Grove's Dictionary of Music and Musicians, Volume Six, American Supplement, edited by Pratt and Boyd, MacMillan Co., New York, 1920.

H=American Composers, by Rupert Hughes, Revised edition with chapters by Arthur Elson, Page Co., Boston, 1914.

J=Handbook of American Music and Musicians, edited by F. O. Jones, Canasera, N. Y., 1886.

K=Mercantile, Industrial and Professional Saint Louis, by Ernst D. Kargau, St. Louis, no date.

**ERRATA:** Page 12, line 5, "Typical" read "Topical;" p. 26, 1.14, "popularity?" read "popularity;" p. 28, 1.6, "Humbolt" read "Humboldt;" p. 32, 1.4, "Dvork" read "Dvorak;" p. 17, 1.16, "Vlase" read "Valse;" p. 5, 1.8, "Churces" read "Churches;" p. 11, 1.11, "was" read "were;" p. 18, 1.37, "Lovel" read "Love;" p. 25, 1.3, "L'Afriue" read "L'Afrique;" p. 52, 1.27, "Fight" read "Flight;" p. 69, 1.5, "b9en" read "been;" p. 77, 1.13, "bp" read "by."

**ADDENDA:** The recently issued 13th volume of "Who's Who in America, 1924-25" contains biographies of the following Missouri composers and writers: Charles Claffin ALLEN, Maurice ARNOLD, Elizabeth CUENY, Louis DODGE, John Breckenridge ELLIS, Henry Theophilus FINCK, Rupert HUGHES, Fannie HURST, Arthur Edward JOHNSTONE, Mabel WAGNALLS Jones, Ernest Richard KROEGER, Max Frederick MEYER, Alfred George ROBYN, William Eben SCHULTZ, Denton Jaques SNIDER, Richard SPAMER, Theodore SPIERING.

K.M.R.=Kunkel's Musical Review, St. Louis, 1878 to 190—.

M=A Hundred Years of Music in America, edited by W. S. B. Mathews, G. L. Howe, Chicago, 1889.

M.N.=Musical News, St. Louis, 1897-98.

Mo. Hist. Rev.=Missouri Historical Review, Columbia, Mo., 1906 to date.

M.S.N.C.=Music Supervisors' National Conference Annual Report, 1909 to date.

P=The New Encyclopedia of Music and Musicians, edited by Waldo Selden Pratt, MacMillan Co., New York, 1924.

Q=Questionnaire sent by author to about 1000 musicians in 1922.

St. L.=The Book of St. Louisans, Second Edition, The St. Louis Republic, St. Louis, 1912.

W.W.=International Who's Who in Music, edited by Saerchinger, Current Literature Pub. Co., New York, 1918.

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- AKERS, MRS. WILL F., pianist, composer, r. Kansas City.....46, 55  
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- ALLEN, CHARLES CLAFLIN (July 25, 1855, St. Louis), lawyer, writer, r. St. Louis. (St.L.:19).....19, 84, 85, 97, 98  
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- ALLEN, GUY CORKEN (April 30, 1892, Hopkins, Mo.), pianist, theorist, composer. Studied at Missouri Wesleyan College, Northwestern University School of Music. Pupil of Joseph E. Layton, Martin Miessler, Arne Oldberg, Peter C. Lutkin, Frank La Forge. Instructor at Russell School of Music (Chicago), 1913-14. Professor of piano and theory at Judson College (Marion, Ala.), 1914-21. Director of Music, Judson College, 1921 to date. (Q—W. W.: 17).....45, 52
- ALLEN, MARY ELIZABETH (April 28, 1852, St. Louis), pianist, lecturer. Studied at Jacksonville (Ill.) Athenaeum. Pupil of Johansen, Augustus Pommer, Marcus I. Epstein. Organist, First Congregational Church (Webster Groves, Mo.). Teacher of piano and lecturer on History of Music. r. of St. Louis and Webster Groves 1852 to date. (Q).....2 fn.
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- ANSCHUTZ, OTTO GEORGE FRIED-  
 RICH (June 11, 1865, Bad Liebenstein, Meiningen, Germany), pianist, composer. Pupil of Cramer, Burgstaller; r. St. Louis 1883 to date. Piano teacher, Toensfeldt's Educational Institute, 10 years. (Q—K:339) .....48, 97  
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- ANTON, PETER GOTTLIEB (March 31, 1839, Radenburg, Hesse-Darmstadt, Germany; September 2, 1896, St. Louis), organist, composer. Pupil of Johann C.
- H. Rinck and Schnyder von Wartensee. Came to U. S. A. in 185— and taught in Pittsburgh. Came to St. Louis in 1859. Was organist at Church of the Messiah 11 yrs. Conducted Arion and Socialer choral societies. r. of St. Louis 1859 to death. (K.M.R.XIX:75) .....16, 21, 27, 28  
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- ARNOLD (— STROTHOTTE), MAURICE (Jan. 19, 1865, St. Louis), violinist, theorist, composer. Studied at Cincinnati College of Music, Cologne Conservatory of Music. Pupil of George Vierling, Heinrich Urban, Franz Wuellner, Otto Neitzel, Gustav Jensen, Max Bruch. Taught and conducted in St. L. short time. Teacher of theory, under Dvorak, at National Conservatory of Music (N. Y.) 1894—. Conductor, Princess Theatre (London) one season, Progressive Stage Society (N. Y.) 1905—. Toured Germany as conductor 1902 and 1907; r. N. Y. City. (B:28—W. W:27—H:135-9—G:66—P:196)—  
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- ATWOOD, BIRDIE (March 10, 1868, Montpelier, Vt.), pianist, organist, writer; r. Mo. 27 yrs (Q)..... 86  
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- BACON, MRS. JULIE STEVENS (Sept. 25, 1882, Colorado Springs, Colo.), pianist, composer. Studied at Beethoven Cons. (St. L.) Pupil of Chase, Pearson, Florence Hammon; r. St. L. 22 years. Accompanist for Wolfsohn Bureau several yrs. Teacher of Piano in St. L. (Q) .....53, 58
- BAKER, MAUDE (Adrian, Mich.), pianist, composer; r. Kansas City 21 yrs. (Q) .....55, 94  
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- BALLMANN, MAX (Leipzig, Germany: 190—, St. Louis), vocal teacher, composer. Pupil of Franz Krenn, Victor von Rokitsansky, Louisa Cappiani; r. St. Louis 1863 to death (K:340) ..... 21  
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- BALMER, CHARLES (Sept. 21, 1817, Muehlhausen, Thuringia, Germany; Dec. 15, 1892, St. Louis), pianist, composer,

- publisher. Studied at Goettingen Cons. of Music; r. St. L. 1839 to death. Founded St. Louis Oratorio Society 1846. Balmer & Weber Music Co., 1848. Organist, Christ Church 46 yrs. Cond. music at Lincoln's funeral at Springfield, Ill., 1865. (See p. 10 fn.) .5 fn., 6 fn., 8-10, 57
- BALMER, MRS. THERESA WEBER** (Mrs. Charles Balmer) (May 11, 1820, Ehrenbreitstein, Germany: Nov. 1, 1904, St. Louis) soprano, pianist, coach. Numerous concert appearances as soprano soloist and as pianist from 1839 on. Although not a professional teacher, Mrs. Balmer was considered a great authority and gave freely of her time and knowledge. r. of St. Louis 1834 to death. (Mrs. Rosalie Balmer Smith) .....6, 8, 12
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- Barrett, Reginald (W.W.:41—B:50) .....88
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- BATES, MRS. ANNA CRAIG** (Feb. 5, 1881, Marshall, Tex.). Dunning Normal teacher, composer. Studied music Trinity College (Texas), Woman's College (Oxford, Miss.), Young Woman's College (Asheville, N. C.). Pupil of Thomas Tapper, Floyd S. Muckey, L. M. Young, Mrs. Carrie Louise Dunning. Taught voice, piano, normal work in Texas, N. Y. City, Chicago, St. L. Frequent concert appearances; r. Mo., Dec., 1919 to date. (Q) .....84, 90
- Baton .....82
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- BAUERSACHS, HUBERT THEODORE** (May 15, 1882, St. Louis), violinist, composer. Pupil of J. P. Nemours, Guido Parisi, Paul Mori, Louis Conrath. r. St. L. 1882 to date. (Q) .....41, 42
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- Becker, Jean, pseudonym of L. Retter.
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- Belden, H. M., Professor of English at University of Mo. ....72
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- BELL, JAMES J.**, (May 27, 1887, Mansfield, Mo.), pianist, composer. Studied Horner Institute and Cranston School of Music, Kansas City. Pupil of Carl Busch, Ottlev Cranston. Organist Jackson Ave. Christian Church, 11 yrs.; r. Kansas City. (Q) .....61, 62
- BELLAMANN, HEINRICH HAUER** (April 28, 1882, Fulton, Mo.), pianist, composer, writer. Studied Westminster College (Fulton, Mo.), University of Denver. Pupil of Isidor Philipp, Charles M. Widor. Mus. D., Grayson College, Texas, 1907. Director, School of Fine Arts, Chicora College (Columbia, S. C.), 1907 to date. Associated with Dr. E. A. Noble in Juilliard Musical Foundation July 1924. (Q—G:129—W.W.:52—P:222) .....39, 41, 43, 44, 61, 70
- Benjamin, Henry J. ....29
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- Bertini, Henri .....45
- Beyer-Hanck, Herman .....40
- Bibliography of Music .....73 fn., 93
- BIGGERSTAFF, JOHN LA FON** (March 31, 1881, Edina, Mo.), pianist, composer. B. Mus., American Cons. of Music (Chicago). Pupil of Hans von Schiller, Mrs. Metz, Adolph Brune, H. B. Maryott. Prof. of Music, N. E. Mo. State Teachers' College (Kirksville), 1910-22, Director of Music Dept. 1922 to date. (Q) ...36
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- Billon, Frederic L. ....4 fn., 6 fn.
- Birch, Chess .....78
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- Blair, Girard .....57
- Blake, C. ....58
- BLAKE, MRS. DOROTHY GAYNOR** (Nov. 21, 1893, St. Joseph, Mo.), pianist, composer. Pupil of mother, Jessie L. Gaynor, ~~Beale~~ Ernest R. Kroeger, Thomas Tapper, Rudolph Ganz. Concertized with sister and mother. Teacher at Leo C. Miller Studios. Accompanist, Jessie L. Gaynor Choral Club; r. Webster Groves, Mo. (Q) .....45, 46, 53, 60
- Blankenship, Forest E. ....94
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- BLOSSOM, HENRY MARTYN, JR.** (May 10, 1866, St. Louis: March 23, 1919, New York City), writer, librettist. (W. W. in America, 1916-17—W. W. on the Stage, 1908:49) .....77, 93
- Blow, Ben .....100
- BODE, BERNHARD AUGUST** (1817, Germany: 1871, St. Louis), pianist, composer, teacher. Soloist with the Philharmonic Orchestra. (W. H. Pommer) ...11
- Boetefuehr, W. C. D. ....16, 21
- Bohemia Suite* .....35
- BOLLINGER, SAMUEL** (Sept. 22, 1871, Fort Smith, Ark.), pianist, composer. Studied Leipzig Cons. of Music. Pupil of Emil Winkler, Gustav Schreck, Quasdorf, Bruno Zwintscher, Carl Reinecke. Founded Bollinger Cons. of Music, Fort Smith, Ark., 1896. Taught in San Fran-



- cisco 1898-1906, Chicago 1906, St. Louis 1907 to date. Head of Piano Dept. Strassberger's Cons. of Music 1907-17. Director of Bollinger Piano School 1919 to date. (Q—G:137—B:100—W.W:69—P:242) ..... 33, 34, 37, 41, 42, 43, 49, 52
- BOLLMAN, HENRY (1823, Magdeburg, Germany: Dec. 27, 1890, St. Louis), composer, publisher; r. St. L. 1847 to 186—; 1864 to death. Founded publ. business in 1864. (K.M.R. XIV:3).  
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- BRADSHAW, NELLIE SHORTHILL (Mrs. D. E. Bradshaw) (June 6, 1874, Pineville, Mo.), soprano, composer, organist. Pupil of William C. Carl, James Sauvage, W. W. Wallace, Willibald Lehman. Concertized and taught in Little Rock, Ark., Oklahoma City, Okla., Omaha, Neb. r. of Omaha, Neb. (Q—W.W.:76) ..... 47, 52, 61, 62
- Braille System for the Blind ..... 76
- BRAINARD, KATE JONES (Mrs. Ira Shaylor Brainard) (Feb. 18, 1835, New York City: Jan. 14, 1918, St. Louis), vocal teacher, music supervisor. Studied music in Boston, New York, Chicago, Paris, London. Pupil of Emma G. Bostwick and George F. Root in Chicago, Sainton-Dolby, Garcia, and Viardot abroad. Active as oratorio singer and teacher in Chicago 1855-65. Came to St. Louis in 1865 and established herself as vocal teacher and church singer. Director of Music, Mary Institute 1866-93. r. of St. Louis 1865 to death. (Mrs. Zella K. Lewis—M. N. Feb., 98:1—Woman of the Century, 1893). 23, 82
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- Brown, B. S. .... 57
- BROWN, FLETA JAN (Mrs. Herbert Spencer), composer ..... 46, 52
- Brown, Paul ..... 85
- BROWN, ROBERT HENRY (May 25, 1876, Springfield, Mo.), violinist, music supervisor, writer. B.Sc., Kansas State College; B.Mus., Kansas Cons. of Music; also studied at Chicago Musical College and in Boston. Head of Violin Dept. Kansas State Agricultural College 19 yrs. Supervisor, Instrumental Music, Kansas City Public Schools 1919 to date. r. of Mo. 11 yrs. r. of Kansas City 1919 to date. (Q) ..... 84
- Brown, T. M. .... 11, 13
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- Bryant, William Cullen ..... 27
- Buckley, J. .... 57
- BUDDEUS, GEORGE (Oct. 7, 1870, Gotha, Germany), pianist. Studied at Leipzig Cons. of Music, Munich Royal Academy of Music. Pupil of Oscar Paul, Salomon Jadassohn, Carl Reinecke, Heinrich Schwartz. Concertized in Europe 3 yrs. Came to St. Louis in 1897, soloist with St. L. Choral-Symphony Orchestra Jan. 6, 1898. Director of Music, Christian College, Columbia, Mo., 1902-05. Taught at Institute of Musical Art (New York) 1907-09; Strassberger's Cons. of Music (St. L.) 1910—. Soloist with St. Louis Symphony Orchestra in 1910, 1912, 1917. r. of Mo. 1897-1905, 1906-08, 1909 to date. r. of St. Louis 1897-1902, 1906-08, 1909 to date. (Q—M.N. Jan. '98:4). 82, 97
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- Buelow, Hans von ..... 97
- Buerger, Gottfried August ..... 24, 28
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- Bulletin of the St. Louis Art League ..... 85
- BURKE, HARRY ROSECRANS (May 23, 1885, What Cheer, Iowa), journalist, music critic, author. Music Critic, Portland (Ore.) Telegram 1917; St. Louis Times 1921 to date. Editor, The Nucleus, April, 1924, to date. Author of "From the Day's Journey" (St. L. 1923). r. of St. Louis Nov. 13, 1920, to date. (Q) ..... 87
- Burleigh, Henry Thacker ..... 54
- BURNETT, HELEN ROTH (Mrs. Robert Burnett) (Nov. 11, 1895, Brooklyn, N. Y.), pianist, composer. Studied at Miss Capen's School (Northampton, Mass.). Pupil of Frank Leve (N. Y.), Victor Ehling, Ottmar Moll, Arthur E. Johnstone (St. L.). r. of St. Louis 1920 to date. (Q) ..... 90
- Burns, Robert ..... 3
- BUSCH, CARL (March 29, 1862, Bjerre, Denmark), conductor, composer. Studied at University of Copenhagen and Cons. of Music, also in Brussels and Paris. Pupil of Olavsen, Krugel, Langgaard, Tofte, Bondesen, J. P. E. Hartmann, Niels Gade, Benjamin Godard. Came to Kansas City in 1887. Founded and conducted Kansas City Orchestral Society, Philharmonic Orchestra, Symphony Orchestra. Guest conductor with many American orchestras and in Leipzig, Dresden, Copenhagen. Knighted by the Danish Government in 1912 for introducing Scandinavian music. r. of Kansas City

- 1887 to date. (Q—G:149—B:131—W.W.: 95—P:262)...2 fn., 31-36, 38-42, 44, 49, 54, 59, 61, 69, 76, 83, 95, 98
- Busoni, Ferruccio ..... 42
- BUTLER, HENRY MARTYN (Sept. 18, 1831, Buckland, Mass., June 14, 1922, San Marcos, Tex.), supervisor, composer. Pupil of Lowell Mason, George F. Root. Assistant supervisor of music, St. Louis, 1864-82. Supervisor of music, St. Joseph, Mo., 1882-89; Indianapolis, Ind., 1889-94; Newport, Ky., 1894-1905. r. Mo., 1864-89, 1908-17. (Mary Stuart Butler—W.W.: 96) ..... 21, 57
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- CALE, ROSALIE BALMER SMITH (Mrs. Charles Allan Cale) (Sept. 24, 1875, St. Louis), pianist, composer. Pupil of grandparents, Mr. and Mrs. Charles Balmer, and mother, Mrs. Rosalie Balmer Smith, also of A. I. Epstein, Ernest R. Kroeger. Taught in St. Louis over 30 yrs., with Principia School 16 yrs. Frequent concert appearances featuring All-American programs in Mo., N. Y., Ill. r. of St. Louis 1875 to date. (Q) ..... 41, 42, 47, 49, 53, 60, 61, 66
- CALHOUN, WILLIAM LAWRENCE (July 14, 1865, Pittsburgh, Pa.), pianist, writer. A. M., Parsons College (Fairfield, Ia.), 1890. Studied in Berlin 1897-98, 1900-01. pupil of Heinrich Barth, Oscar Raif, Ernest Jedliczka, Otis W. Boise. Taught Greek and Latin, Carthage Collegiate Institute 3 yrs. Founded Calhoun School of Music (Carthage and Joplin, Mo.), 1901. r. of Mo. 189— to 1924. (W.W.:99) ..... 75, 86
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- CANTERBURY, RICHARD RAYMOND (Dec. 31, 1890, Higginsville, Mo.), pianist, composer. Studied at American Cons. of Music (Chicago), Oberlin Cons. of Music. Pupil of Adolf Weidig, Fannie Bloomfield Zeisler. Taught at Grand Forks, (N. D.) Cons. of Music 1 yr., Olin School of Music (Kansas City) 4 yrs. r. of Kansas City. (Q) ..... 45, 55
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- CARLIN, MRS. REGINA MULLERY (?? St. Louis: ??, St. Louis), organist, mezzo-soprano, music supervisor, composer. Studied at Ursuline Academy, Alton, Ill. Pupil of Signor Tamburello and Alfred G. Robyn. Organist at the old Cathedral, St. John's, St. Michael's, Annunciation, and Immaculate Conception Churches. Music Supervisor, St. Louis Public Schools about 15 yrs. (K. M.R. XV:55) ..... 47
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- CARTER, CHRISTINE NORDSTROEM (Kentucky), vocal teacher, composer. Pupil of Lamperti, Bilini. Taught at Kroeger School of Music, Forest Park College, Lenox Hall. r. St. Louis 14 yrs. (Q) ..... 53, 54
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- CEASE, CHARLES H., vocal teacher, writer. r. Kansas City 17 yrs. .... 84
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- CLARK, K. E., writer ..... 77
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- COBURN, EDWARD LEROY (Jan. 23, 1862, St. Joe, Ind.; May 23, 1920, St. Louis), supervisor, writer. Studied at Drake University, Bartlett Cons. of Music. Taught at Northwestern U., Drake U. Supervisor of Music, Boone, Ia., 10 yrs., St. Louis Public Schools 1906 to death. (Mrs. E. L. Coburn—M.S.N.C. Report 1921:233) ..... 76, 85, 86
- Coddington, Mrs. Kaetchen Hensel ..... 47
- COFFMAN, LILLIAN CRAIG (Mrs. G. W. Coffman) (Feb. 28, 1875, New London, Ia.), organist, composer. B. Mus., Mt. Pleasant (Ia.) Cons. of Music. Pupil of Dr. A. Rommel, Ernest R. Kroeger. A.A.G.O. r. St. Louis 23 yrs. (Q—W.W.:124) ..... 47, 53, 61
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- CONDON, ELMORE RICHARD (Goldendale, Wash.), violinist, composer. Pupil of Jerome Charlier, Guido Parisi, Bernhard Listemann, Ida Messmer, r. St. Louis 1892 to date. Member, St. L. Symphony Orchestra 10 yrs. Taught Strassberger Cons. of Music, Principia School. (Q) ..... 42, 48, 49, 52, 64, 76  
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- CONRATH, LOUIS (July 30, 1868, Sedalia, Mo.), pianist, composer. Studied at Cons. of Music, Mayence & Leipzig. Pupil of Carl Reinecke, Oscar Paul, Salomon Jadassohn. Taught at Beethoven Cons. 1890, College of Music (Ehling & Conrath) 1895. Head of Piano Dept. Strassberger's Cons. of Music 10 yrs. Director of Conrath's Cons. of Music. r. of St. L. 1888 to date. (Q—K:342) ..... 41-44, 53, 80  
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- COOK, LUCILLE (Feb. 9, 1902, St. Louis), pianist, composer. Pupil of Samuel Bollinger, Ottmar Moll. Three piano recitals in St. Louis and numerous appearances as soloist and accompanist. Teacher of Piano, Ottmar Moll Piano School 1923 to date. r. of St. Louis 1902 to date. (Q) ..... 46
- COOPER, HARRY E. (Dec. 10, 1897, Kansas City, Mo.), organist, composer, writer. B. Mus., Horner Institute, K. C. Pupil of Edward Kreiser, Carl Busch. Prof. of Music, William Jewell College (Liberty, Mo.). Director, Liberty Cons. of Music. Organist, Central Christian Church, K. C. r. of Kansas City. (Q) ..... 38, 48, 55, 64, 91  
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- CORN, MRS. ADAH BASCOM (Jan. 24, 1870, Iowa), vocal teacher, composer. Studied at Cornell Cons. (Mt. Vernon, Ia.), Mo. Wesleyan College (Cameron). Pupil of B. Godfrey. r. Mo. 28 yrs. r. of Cameron, Mo. (Q—W.W.:132) ..... 99
- COST, HERBERT WALTON (Nov. 1, 1886, Indianapolis, Ind.), writer. r. of St. Louis. (W.W.:133) ..... 94  
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 Crosse, William Mentor (Sept. 14, 1866, Dunedin, New Zealand), pianist, composer. Studied in Germany. r. U. S. A. 1893 to date. (Q) ..... 89  
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- CUENY, ELIZABETH, manager, writer. r. St. Louis ..... 85  
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- D'ARMOND, ISABEL (Aug. 28, 1887, St. Louis), singer, composer (W.W.:144—W.W. in Music and Drama 1914:84) ..... 97  
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- DAVIS, ARTHUR J., organist, composer. r. of St. Louis — to date. Organist, Christ Church Cathedral 190— to date. Music Supervisor, St. Louis Public Schools July 9, 1918, to Nov. 14, 1922. Music publisher for several yrs. .... 48, 50, 61, 74, 99
- DAVIS, ELEANOR (Feb. 21, 1889, Hannibal, Mo.), soprano, composer. Pupil of mother, Mrs. Tully M. Davis, also Mrs. Boy, Anna Louise David, Gwilym Miles, C. Whitney Coombs, Lucien G. Chaffin, Christopher O'Hare, Wm. Call. Many concert appearances. Organist, Trinity Ep. Church, Hannibal, 1908-16. Soloist, 1st Christian Church 1916-19, 1st Church of Christ Scientist 1919 to date. Teacher, Davis Studios. r. Hannibal 23 yrs. (Q) ..... 39, 40, 42, 46, 49, 55, 56, 96  
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- DAVIS, EVA MAY (Oct. 14, 1883, Barnard, Mo.), singer, pianist, composer. Studied at Stephens College (Columbia, Mo.), University of Mo., Maryville (Mo.) Cons. of Music. Pupil of Alice Dixon, T. Carl Whitmer, Perry O. Landon. Teacher of piano and voice, Maryville, Mo. (W.W.:147) ..... 96, 97  
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 Delano, Dr. Frederick A. .... 84  
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- DELLEDONE, DOMENICO, bassoonist, composer. Member, St. Louis Symphony Orchestra 1910 to date ..... 36, 40  
 De Menil, Dr. Alexander Nicolas (St. L.: 155) ..... 79
- DENNI, LUCIEN (Dec. 23, 1886, Nancy, France), pianist, composer. Pupil of Philip Brei vogel, Dr. Andrew Brown. Musical director, Proctor's Fifth Ave. Theatre (N. Y.) 1905, Proctor's Jersey City Theatre 1906. Pianist at Tony Pastor's 1907—. Musical director, Victor

- Herbert's "The Only Girl." Teacher of light opera, Horner Institute of Fine Arts, Kansas City. r. U. S. A. 1888 to date. r. of Kansas City 1910 to date. (Q) ..... 37, 55, 64, 65
- De Smet, Father ..... 99
- Detroit Philharmonic Club ..... 39
- Deutsche Lied, Das* ..... 83
- Deutsches Stadt Theater ..... 14
- DIBBLE, HORACE P., vocal teacher, composer. Taught at Strassberger's Cons. of Music (St. L.). r. of St. Louis 1894-1908. .... 61, 76
- Dictionaries, Music ..... 73, 76
- DIEBELS, WILLIAM THEODORE (Nov. 6, 1875, Gennep, Holland), organist, conductor, composer. Studied at University of Louvain. Pupil of Janssen, Rietra. Organist, New Catholic Cathedral (St. L.). Director, Knights of Columbus Choral Club, Rosati-Kain Alumni Chorus, St. Mark's High School Chorus. r. of St. Louis 1901 to date (Q) ..... 53, 96, 97, 98, 99
- D'Indy, Vincent ..... 51
- Ditson, Oliver ..... 11
- Ditson, Oliver, Co. .... 40 fn.
- Doan, see Compton.
- DODGE, LOUIS, author, critic. r. of St. Louis ..... 87, 94
- DOERR, CHARLES, pianist, composer. r. of St. Louis ..... 48
- DOLING, MRS. FLORENCE TUCKER (April, 1879, Lebanon, Ky.), vocal teacher, composer. Pupil of W. S. B. Mathews, L. Gaston Gottschalk, Frank H. Tubbs, William Shakespeare, G. Shriglia, Jean De Reszke. r. of Kansas City 32 yrs. (Q) ..... 55
- Donnelly, Louise ..... 94
- Donnelly, Margaret ..... 86
- Double Bass ..... 6, 40
- Douglas, Archer W. .... 85
- DOWELL, MARY M. (Mrs. J. E. Dowell) (Nov. 11, 1861, Macomb, Ill.), pianist, vocal teacher, writer. Pupil of Wm. Hampton, J. A. Campbell, Philip B. Perry, Ruby Clark. Teacher of piano and voice 32 yrs. r. of Adrian, Mo., 32 yrs. (Q) ..... 86
- Dranas ..... 32-33, 77-78, 91
- Draper, D. H. .... 9, 12
- DRUMHELLER, CHARLES, pianist, composer ..... 17, 47
- Drumm, Stella M. .... 2 fn.
- Drury College (Springfield, Mo.) ..... 55
- Dunbar, Paul Laurence ..... 54
- Durante, Francesco ..... 6
- DUSSUCHAL, EUGENIE (Oct. 29, 1860, St. Louis), supervisor, writer. Studied St. Louis U., Washington U., Northwestern U. Pupil of J. B. Klem, A. C. Eimer, Mme. Murio-Celli, William Robyn, Alfred G. Robyn. Many appearances in opera and recital 1878-1900. Church choir work 1878-1900. Supervisor, St. Louis Public Schools 1900 to date. Taught at Strassberger's Cons. of Music and privately. r. of St. Louis. (Q) ..... 54, 86
- Dutch Patrol* ..... 37
- Dvorak, Antonin ..... 32, 67
- DYE, FLORENCE (Mrs. Leonard B. Hiebel), violinist, composer. r. of Akron, Ohio ..... 42
- Eakin, Frank ..... 2 fn.
- Ear, mechanics of ..... 72
- Earle, R. W., pseudonym of Richard Whiting. Eaton, Elma Medora, see Karr.
- Editors ..... 70, 71, 78-84, 89, 94, 96-97
- Edwards, Robert ..... 25
- Eggert, Frederick E. .... 98
- EHLING, VICTOR (Sept. 14, 1852, Budapest, Hungary), pianist, writer. Studied Vienna Cons. of Music. Received medal of the Society of Friends of Music, Vienna. Pupil of father, John Ehling, also of Joseph Dachs. Taught at Horak's Music School, Vienna. r. of St. Louis 1865-71, 1883 to date. Pianist of Mendelssohn Quintet Club of St. L. 1885-92. Founded Ehling & Conrath College of Music 1894. Teacher of Piano 1883 to date. (Q—K: 343—K.M.R.XI:167) ..... 85, 97
- EIMER, AUGUST CHARLES (Aug. 16, 1845, Germany), organist, composer. Studied at Christian Brothers College (St. L.). Pupil of Carl J. Richter, Eduard Sobolewski, August Waldauer, R. Severin Sauter. Organist, San Francisco Cathedral. Conductor, Handel & Haydn Society, Liederkranz, Arion (San Francisco). Organist in St. Louis. r. St. Louis since youth, except 20 yrs. in California. (Q) ..... 35-37, 48, 53, 61, 62
- Elizabethan poets ..... 59
- Elizabethan stage music ..... 73
- Ellenora d'Este* ..... 37
- ELLIS, JOHN BRECKENRIDGE (Feb. 11, 1870, near Hannibal, Mo.), novelist, composer. A.B. and A.M., Plattsburg College (Mo.). Pupil of Frank L. Bristow, Dr. Sherwin, Dr. Palmer. r. Plattsburg, Mo. (Q—Mo. Hist. Rev. XV: 123) ..... 77, 98, 99
- Elson, Arthur ..... 69
- Ely, Marguerite ..... 94
- Encyclopedias of music ..... 70, 74
- Endres, Jacob ..... 10
- Endymion* ..... 33
- England ..... 60, 73 fn.
- English Ballad Operas ..... 12, 91
- English ballads ..... 3
- English Folk Songs ..... 3, 72
- Enoch Arden* ..... 99
- ENZINGER, GEORGE (Nov. 24, 1859, St. Louis), pianist, organist, writer. Pupil of Carl J. Richter, Pauline Aman, John J. Wogtech. Teacher of piano and organ; at Strassberger's Cons. of Music 1922 to date. r. of St. Louis 1859 to date. (Q) ..... 2 fn., 76, 79 fn., 84, 86
- Episcopal Choral Music ..... 10, 23, 61, 99
- EPSTEIN, ABRAHAM ISAAC (Jan. 18, 1859, Mobile, Ala.), pianist, organist, composer. Pupil of H. Lawitzky, Leon Prevost, Samuel P. Warren. Soloist with St. Louis Choral-Symphony Orchestra.

- Very gifted accompanist; played for majority of great artists appearing in St. Louis. Director, St. Louis Amateur Orchestra several yrs. Organist, Shaare Emeth Temple and St. John's M. E. Church 1879 to date. Taught at Beethoven Cons. of Music 1879 to date. Director, with M. I. Epstein since 1900. r. of St. Louis Nov. 1878 to date. (Q—K:344—M:166—W.W:175—G:56) .....48, 53, 62
- EPSTEIN, HERMAN ISAAC (April 14, 1868, Mobile, Ala.), pianist, composer, lecturer. Pupil of Oscar Raif, E. E. Taubert. Taught at Beethoven Cons. of Music (St.L.). Lecture recitals on Wagner Music Dramas. Now r. of New York. (M:706) ..... 21
- EPSTEIN, MARCUS ISAAC (1855, Mobile, Ala.), pianist, composer. Pupil of Carl Reinecke, Salomon Jadassohn, Ernst F. Richter at Leipzig. Concertized extensively in duo recitals with brother, A. I. Epstein. Taught at Beethoven Cons. of Music (St.L.) 1879 to date. Director, with A. Waldauer 1889-1900; with brother, 1900 to date. r. of St. Louis 1877 to date. (Q—K:344—M:166—J:12 — W.W:176—G:56,128) .....41, 43, 44, 53
- Equal temperament ..... 91
- ERBE, ERNST IMMANUEL (Dec. 30, 1854, Berne, Switzerland), organist, composer. Studied at Kullak's Academy, Berlin. Pupil of Richard Wuerst. Organist in Germany 11 yrs., Lincoln, Neb., 2 yrs., St. Louis 6 yrs. r. St. L. 1898 to date. (Q).....42, 48, 49, 61, 74
- ERNST, ALFRED (July 15, 1868, Gotha, Germany; Dec. 31, 1916, Berlin, Germany), pianist, conductor, composer. His father, Heinrich Ernst, was a cousin of Alfred Ernst (1860-98), the French writer on Wagner. Studied music in Leipzig. At 19 became conductor of the Court Opera at Gotha and continued there for 4 yrs. In 1893 came to New York City and was active there as a pianist for one year. In 1894 he was called to St. Louis to conduct the orchestra and chorus of the St. Louis Choral-Symphony Society, succeeding Joseph Otten. He proved himself a gifted and masterly conductor and under his genial baton the orchestra became an artistic organization of the first rank. His conductorship ended with the season 1906-7, his successor being Max Zach. From 1903-07 he was also Conductor of the St. Louis Morning Choral Club. In 1908 he went to Germany to direct the production of his operas. He died while serving as nurse in a military hospital in Berlin. Was a naturalized American citizen. r. of St. Louis 1894-1908. (Mrs. Alfred Ernst).....18, 21, 29, 33, 95, 99
- Ernst, Mrs. Alfred.....2 fn.
- Essex, Thomas ..... 5
- Ethics ..... 93
- Etude ..... 94
- Evangelical Church Music..... 49
- Evanston Festival .....59, 95
- Everyman ..... 49
- Expression, musical ..... 75
- Fahle, P. .... 57
- Falbisauer, Adolf ..... 83
- Farnham Opera Co. .... 25
- Farris, I. N. .... 57
- Farwell, Arthur ..... 84
- FAUCETTE, NANKA, pianist, composer. r. of St. Louis ..... 46
- Fearis, J. S. .... 98
- Feast at Solihou ..... 99
- Federlein, Gottlieb ..... 86
- FEIL, HANS CHRISTIAN (Feb. 15, 1879, Kansas City, Mo.), organist, composer. Studied at Elmhurst College (Ill.). Pupil of E. F. Kreiser; C. A. Weiss, Benj. Stanley, Wm. Middelschulte, Alexander Guilman (Paris). Organist, Evansville, Ind., 1899-1902, St. Joseph, Mo., 1902-03, Kansas City, Mo., 1903 to date. (Independence Boul. Christian Ch. 1905-08, 1917 to date) Taught organ at Baker University (Baldwin, Kan.) 1913-15. r. Mo. 32 yrs. (Q—W.W:186).....48, 61
- Female Chorus .....24, 59-61, 99
- Fern, Edna ..... 83
- FICHTHORN, CLAUDE L. (June 7, 1885, Reading, Pa.), organist, composer. A. B., Mo. Valley College (Marshall, Mo.). Also studied at Columbia U. Pupil of Perley Dunn Aldrich, L. D'Aubigny, Isidor Philipp (Paris). Organist, Reading, Pa., 1904-12, Marshall, Mo., 1912-16, Kansas City, Mo., 1916 to date. Instructor, Ursinus College, Collegeville, Pa., 1910-12. Dean of School of Music, Missouri Valley College, Marshall 1912 to date. r. Mo. 1912 to date. (Q) .....48-50, 55, 76
- Fick, H. H. .... 83
- Fiction, musical .....70, 77, 92-3
- FIELD, EUGENE (Sept. 3, 1850, St. Louis; Nov. 4, 1895, Chicago), poet, journalist. (Life by S. Thompson).....67, 92-3
- FINCK, HENRY THEOPHILUS (Sept. 22, 1854, Bethel, Mo.), author, editor, critic. A.B., Harvard U. Also studied at Berlin, Heidelberg, Vienna. Studied music with John Knowles Paine. Musical editor, New York Evening Post, 1881-1924. Lecturer on Musical History, National Cons. of Music (N. Y.) 1888-1924. r. Mo. 1854-62. (Q—G:203—B:261—P:348—W.W:189—M:366) .....67-69
- FINN, M. TERESA (St. Louis), supervisor, writer. Studied at Loretto Academy. Pupil of Robert Goldbeck, Edward Baxter Perry, William Sherwood. Alto soloist with St. L. Choral-Symphony in 1891 and 1892. Asst. supervisor of music, St. L. Public Schools 24 yrs. Leader of Soldan High School Orch. 12 yrs. r. of St. Louis 52 yrs. (Q).....46, 76, 86
- FISCHEL, MARGUERITE (Mrs. Ellis Fischel), composer. r. of St. Louis..... 54
- Fischer, Carl .....31 fn.

FISCHER, FREDERICK (May 25, 1868, Munich, Germany), bassoonist, conductor, composer. Studied at Royal Academy of Music, Munich. Pupil of Dr. Franz Baraga, Christian Mayer, Melchior Ernst Sachs, Ludwig Abel. Musical director of the Bensberg Opera Co., California Opera Co. Asst. Cond. and Chorus Director, Emma Tsch Opera Co. 1890-92. Asst. Cond. St. Louis Choral-Symphony Society 1895-1907. Asst. Cond. St. L. Symphony Orchestra 1907 to date. Conductor, St. L. Pageant Choral Society 1914 to date. Cond. Concordia Seminary Students' Chorus 1915 to date. r. of St. Louis 1887-89, 1893 to date. (Q—K: 346) .....33, 48, 53, 61  
 Flagg, Henry F. ....8 fn.

FLAGG, MRS. MARY HOUTS (June 20, 1881, Texas), vocal teacher, supervisor, composer. Studied at Hardin College, (Mexico, Mo.), Warrensburg School of Music. Private teachers in Kansas City and Chicago. Music Supervisor, Kansas City Public Schools 18 yrs. Taught at K. C. Cons. of Music 5 yrs. r. Mo. 30 yrs. (Q).....36, 54, 61, 65, 76, 78  
 Fleck, Dr. Edward B. ....84  
 Flute .....8, 26, 27, 40  
 Folk songs.....1, 3, 32, 33, 72, 73, 83

FORBES, MRS. MARGARET FOWLER (July 28, 1888, Emporia, Kan.), violinist, writer. Pupil of Francois Boucher, Emile Chaumont, Eugene Ysaye, Joseph Jongen (Brussels). Concertized extensively in U. S. A. Taught at Kansas City Cons. of Music 1914-17, Grosch School of Music 1918-20. Member Kansas City Symphony Orchestra 3 yrs. Founded Forbes String Quartet (later Philharmonic String Q.) 1913. r. Kansas City. r. Mo. 32 yrs. (Q) .....76  
 Foster, Stephen .....32

FOULON, IRENAEUS D., lawyer, editor .....16, 21, 24, 80  
 Fowler, Margaret, see Forbes.  
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FRELIGH, LOUIS HENRY (July 1, 1838, Mechanicsville, N. Y. : ? ? ?), pianist, composer. r. St. Louis. (M:706).....11, 13  
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 French Creoles .....2  
 French Folk Songs.....3, 32, 33  
 French Music .....71  
 Friedheim, Arthur .....70  
 Fritz, Charles .....10  
 Froelich, see Froehlich.

FROELICH, EGMONT (1845 [?] Stuttgart, Germany: April 6, 1924, Brooklyn, N. Y.), conductor, supervisor, composer. Studied at Stuttgart Cons. of Music. Conductor of St. Louis Philharmonic Society Orchestra 3 seasons—1867-70. Conducted Saengerfest at St. Louis in 1872 and 1888. Musical Director of the Liederkranz Club 1870-1900 (?). Music Supervisor, St. Louis Public Schools, 188— to 189—. r. of St. Louis 1867-190— (K:347) .....15, 24

FROST, MRS. ORA LIGHTNER (Oct. 14, 1876, Snelhina, Mo.), vocal teacher, writer. B.Mus., Bush Cons. of Music, Chicago. Pupil of Eleanor Smith, Charles W. Clark. Taught at Henry Kendall College, Tulsa, Okla. r. Mo. 26 yrs. Now r. of Chicago. (Q).....84  
 Futurism .....68  
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GAINES, ARTHUR J., manager, St. Louis Symphony Orchestra 1912-22.....2 fn., 85  
 Gallie, Helen, see Steele.

GALLOWAY, CHARLES HENRY (Dec. 21, 1871, St. Louis), organist, theorist, composer. Studied at Smith Academy (St. L.). Pupil of Alexander Guilmant (Paris 4 yrs.). Organist, St. Peter's Episcopal Church (1899 to date), Scottish Rite Cathedral. Official Organist, Louisiana Purchase Exposition, Washington University. Conductor, Apollo Club (1902 to date) and Morning Choral Club (1908 to date). Teacher of Organ and Theory at Strassberger's Cons. of Music. r. of St. Louis 1871 to date (4 yrs. in Paris). (St.L.:217—W.W:211—K.M.R. XXII:18) .....53, 61, 80, 85, 98  
 Gasconade River .....47  
 Gass, John .....10  
 Gay, John .....91  
 Gaynor, Dorothy, see Blake.

GAYNOR, JESSIE LOVE SMITH (Mrs. Thomas Wellington Gaynor) (Feb. 17, 1863, St. Louis: Feb. 20, 1921, Webster Groves, Mo.), pianist, educator, composer. B. S., Pritchett College (Glasgow, Mo.) 1881. Pupil of Louis Maas, Alfred John Goodrich, Adolph Weidig, Calvin B. Cady, Leopold Godowsky. Taught in Chicago 1893-99 at the Chicago Cons. of Music, Armour Institute and Starrett School for Girls. Went to St. Joseph, Mo., and built up a large and successful school of music, called the Gaynor Studios (1900-08). Went abroad 1908-11. Taught in Kansas City at the Barstow School for Girls 1911-12. Went abroad again 1912-13. Taught privately in St. Louis 1914-16, also lectured at the Harris Teachers' College. Lived in Webster Groves, Mo., 1917-21. For 16 yrs. taught ear-training, dictation, and child song interpretation, at the American Book Co. Summer School for Music Supervisors in Chicago. In 1915 taught the same subjects at the Summer Normal School for Supervisors at Peabody College for Teachers, Nashville, Tenn. Was prominent for years in the National Educational Association and was among the first few, who, through persistent lecturing, brought the theoretical study of music into regular school work. The "thing before the sign" was her motto and she stood alone for a long time in first giving beginners ear-training, melodic, rhythmic and harmonic dictation, and theoretical knowledge of music. Pedagogically, years ahead of her time, her ideals were simple, straightforward and true. A vivid personality with a great love of children, a

- persistent and contagious optimism and a big capacity for work. (Mrs. Dorothy Gaynor Blake—M.S.N.C. 1921:232—MUSIC:XVI:297, XIX:297—W.W:216—B:300—G:216—P:373)  
 .....18, 19, 20, 23, 24, 26, 69, 73, 75, 83, 86  
 Gebhart, D. R. .... 98
- GECKS, FRANK (JR.)** (Aug. 25, 1865, St. Louis), violinist, conductor, writer. Studied at Christian Brothers College (St. L.), A. B. 1882, A. M. 1884, Doctor of Music 1915. Pupil of his father, Frank Gecks, Sr., also of S. R. Sauter, Franz Boehmen and John Richter in St. Louis, and Adolph Brodsky, F. Heerman, Salomon Jadassohn and Willy Rehberg at the Leipzig Cons. of Music. Member, the St. Louis Grand Orchestra 1881. Prof. of Music, Christian Brothers College 34 yrs. For 22 yrs. was a member of the St. Louis Musical Union and Choral-Symphony Orchestras (concert-master 10 yrs.). Head of Violin Dept. Strassberger's Cons. of Music 1921 to date. President, Musicians' Mutual Benefit Association of St. Louis 1915 to date. Conductor, St. Louis Orchestra Club and M. M. B. A. Philharmonic Orchestra, r. of St. Louis 1865 to date (1866-7 in Europe.). (Q—K:348) ..... 93
- Gerken, Emaline, see Wendel.  
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 German Brass Band.....7, 9  
 German emigrants ..... 3  
 German Folk Songs.....3, 83  
 German Male Chorus.....3, 24, 60, 82  
 German Opera ..... 67  
 Germania Turner Hall.....25  
 Germany .....7, 8, 95, 99  
 Giard, C. Francois.....84
- GILSINN, MICHAEL ANGELO** (Sept. 29, 1842, Dublin, Ireland; Dec. 18, 1907, St. Louis), organist, composer. Studied music in Dublin. Came to Chicago in 1855 and was organist at St. Patrick's Church. Came to St. Louis in 1861. Organist, St. Lawrence O'Toole's Church and St. Francis Xavier's Church (1872-97). Was Director of Music, Missouri Institute for the Blind for 18 yrs. Taught music in the St. Louis Parochial Schools for many yrs. r. of St. Louis 1861 to death. (Mrs. Lorenzo E. Anderson—M:594—K.M.R. XV:21) .....17, 21-24, 26
- Gimbel, Charles ..... 16  
 Gluck, Christoph Willibald ..... 6  
*Godley's Magazine* ..... 69  
 Goethe, Johann Wolfgang ..... 13
- GOETZE, JOHANNES** (Jan. 15, 1858, Recklinghausen, Germany), pianist, violinist, conductor, composer. Studied at Cologne Cons. of Music, Government Band School (Cologne & Dusseldorf). Played in orchestras under Eduard Strauss and Johannes Brahms. Founded Cons. of Music in Moberly, Mo. (1881). Prof. of Music, N. E. Mo. State Teachers' College, Kirksville (teaching Harmony and Orchestration). r. of Mo. 1879 to date. (Q) .....39, 45
- GOLD, JULIUS** (Feb. 18, 1884, St. Joseph, Mo.), violinist, theorist, musicologist. Pupil of Sir Henry Heyman, Henry Holmes, Bernhard Listemann, Emil Sauret, Bernhard Ziehn. Prof. of Musical Science, Drake U., Des Moines, Ia., 1910-14. Member San Francisco Symphony Orchestra 1915 to date. r. Mo. 2 yrs. Now r. of San Francisco (Q—W.W:230). 73
- GOLDBECK, ROBERT** (April 19, 1839, Potsdam, Germany; May 16, 1908, St. Louis), pianist, composer, writer. Pupil of Louis Koehler and Henry Litolf. In 1861 he came to New York City to teach and compose. In 1867 he went to Boston, assisting Tourjee in organizing the New England Cons. of Music. From 1868 to 1873 he was active in Chicago. From 1874 to 1885 he resided in St. Louis. He taught at the Beethoven Cons. of Music and about 1880 founded the St. Louis College of Music. His musical journals were issued from 1882-85. In the Fall of 1885 he went to New York, teaching and playing until 1888. He seems to have gone abroad 1888-90. In the Spring of 1891 he returned to St. Louis, but left the same year for Germany. 1892-94 he was again in St. Louis. Active in Chicago from 1894-99, he went to London in 1899, returning to St. Louis in 1902, where he remained until his death. From 1902-08 he was head of the faculty of Strassberger's Cons. of Music. (J:65—G:222—B:321—above chronology is tentative, although St. L. dates seem to be authentic) .....17, 21-25, 27, 28, 74, 76, 80-81  
 Goldbeck, Mrs. Robert.....17  
*Goldbeck's Art Critic*.....81  
*Goldbeck's Musical Art*.....18, 22, 81  
*Goldbeck's Musical Instructor*.....18, 22, 81  
 Goldsteen, Jacquenote, see Landree.  
 Goldstein, Dr. M. A.....85  
 Golterman, Guy ..... 85
- GOTTSCHALK, MAX** (Nov. 19, 1876, St. Louis), pianist, violinist, composer. Studied at U. of Mo. Pupil of Charles Kunkel, Louis Conrath, Guido Parist, Robert Goldbeck. Member St. Louis Symphony Orchestra 1909-18. r. of St. Louis 1876 to date. (Q).....38, 39, 41, 42, 45, 53, 64  
 Gould, James ..... 87  
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 Grading piano music.....93  
 Graham, Jean ..... 86  
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 Great Composers .....67-70, 76, 79  
 Greek Modes ..... 45  
 Gregorian music ..... 62  
 Grieg, Edvard .....28, 41, 67, 68
- GRUEN, RUDOLPH** (Feb. 16, 1900, St. Louis), pianist, composer. Studied at Washington U. Pupil of Louis Hammerstein, Ottmar Moll, Harold Bauer, Ernest Hutcheson, Marion Bauer. Accompanist for Paul Althouse and Arthur

- Middleton on tour to Australia in 1922. Taught at Catholic U. of America 1924. r. of St. Louis 18 yrs. Now r. of New York. (Q).....45, 52
- GUENGERICH, MARIE ANNA (Dec. 4, 1892, Joplin, Mo.), pianist, writer. Studied at Calhoun-McElroy School of Music. r. of Joplin, Mo. (Q)..... 86  
Guitar..... 8  
Gundlach, John H..... 85  
Gunn, Glenn Dillard..... 84
- GUTMANN, MRS. EMMA WILKINS, pianist, writer. Studied at Rockford (Ill.) College, Chicago Musical College. Pupil of Dr. Florenz Ziegfeld, August Hylstedt, Calvin Cady, A. K. Virgil, Karl Klauser, Theodore Leschetizky, Oscar Raif. Taught at American Cons. of Music (Chicago), Fallert School of Music (St.L.) r. of St. Louis 1907 to date. (Q)..... 75  
Hackel, Hans..... 83  
Hadley, Herbert S..... 58, 98
- HAGEN, HUGO (April 9, 1891, Lenox, Mich.), pianist, composer. Studied at Elmhurst (Ill.) College, Washington U., Strassberger's Cons. of Music. Pupil of Samuel Bollinger, Ottmar Moll, Charles Galloway. r. of St. Louis 14 yrs. (Q)..... 48
- HAHN, EMIL (Sept., 1854, St. Joseph, Mo.: ? ?), organist, composer. Studied at Leipzig Cons. of Music. Pupil of Otto Behr (St. Joseph, Mo.) Taught at Burlington, Ia. (M:707).....16, 21, 26
- HAHNEL, EUGENE M. (Aug. 21, 1881, Taura by Burgstaedt, Saxony, Germany), violinist, supervisor, writer. Studied at Rochester (N.Y.) Free Academy, Brandenburg Cons. of Music (Berlin). Pupil of Richard Huebner, Ludwig Gentz, Hugo Venus. Member of the Imperial Opera House Orchestra 3 yrs., Berlin Philharmonic Orchestra 2 yrs. Director of Violin, Orchestra and Harmony at Highland Park College of Music, Des Moines, Ia., 6 yrs. Music Supervisor, McKinley High School (St.L.), 6 yrs. Director of Instrumental Music, St. Louis Public Schools, 3 yrs. Supervisor of Music, St. L. Public Schools, 1922 to date. r. of St. Louis 1913 to date. (Q)..... 76
- HALL, ADDYE YEARGAIN (Mrs. Wm. John Hall) (Oct. 17, 1881, Irondale, Mo.), pianist, writer. Studied at National Academy of Music, N. Y. Pupil of Alice Pettingill, James T. Quarles, Mrs. Carrie Louise Dunning. Taught at Pettingill School of Music (St.L.), Civic Summer School of Music (Winston-Salem, N.C.). Director, Dept. of Junior Clubs, Natl. Fed. of Music Clubs, 1921 to date. r. of St. Louis. (Q)..... 92
- HALL, WILLIAM JOHN (Feb. 2, 1867, London, England), vocal teacher, organist, supervisor, composer. Pupil of F. Scotson Clark, H. S. Trego, C. Thomas, Tudenham (London), F. Hauptmann (Berlin), Boncetti (Milan). Director of Music, Augustana College (Rock Island, Ill.), Cedar Rapids (Ia.) College of Music. Cond. of Mendelssohn Chorus, St. Paul, Choral Societies at Somerville and Wakefield, Mass. Organist at Davenport (Ia.) Cathedral, First Church of Christ, Scientist (St. L.), Temple Israel, Tuscan Lodge, Church of the Messiah (1924), Music Supervisor, Soldan High School, St. Louis. r. of St. Louis 1903 to date. (Q—G:232—W.W.:253—P:413)..... 36, 50, 53, 61, 65, 76, 84, 86  
Halle (Germany)..... 99
- HALTER, AUGUST (August 24, 1863, Dürmersheim, Baden, Germany), organist, composer. Organist and teacher of piano and organ in St. Louis, 1880-1901. r. of Chicago, 1901 to date. (Q).....52, 61
- HAMILTON, MRS. ANNA HEUER-MANN (Chicago, Ill.), theorist, composer, writer. Diploma and degree of American College of Musicians, 1889. Pupil of Johann Sebastian Lindau, Louis Oesterle, Napoleon Ledechowski, Harrison Wild, Clarence Eddy, Frederic Grant Gleason, Adolph Weidig. Taught at Hamilton College (Lexington, Ky.) 1889-90. Director of Music, William Woods College (Fulton, Mo.) 1890-93, Christian College (Columbia, Mo.) 1893-96. Private teaching since 1896 with several years at William Woods College. Originator of Nation-wide plan of Junior Clubs. r. of Mo. 1890 to date. Now r. of Auxvasse, Mo. (Q—W.W.:255).46, 49, 74, 76, 84, 86
- HAMMERSTEIN, LOUIS (Feb. 24, 1856, St. Louis: Aug. 22, 1918, St. Louis), pianist, organist, editor. Pupil of Rauchsoltz, Franz Boehmen, Herman Lawitzky. Organist, Centenary Methodist Church, 1881-82, Second Presbyterian Church 1883-93, Lafayette Park Presbyterian Church, 189— to 1896, First Presbyterian Church, 1896—, Temple Israel. Pianist for Philharmonic Quintet Club. Accompanist, Oratorio Society. Harmonic Society, St. L. Choral Society, Liederkrantz Club, Richard Wagner Verein. Remarkable "prima vista" player. Taught at Sacred Heart Academy, 1881-190—. r. of St. Louis 1856-1918. (K:349—K.M.R. XV.:45)..... 97
- HAMMON, FLORENCE, pianist, writer. r. of St. Louis..... 77  
Handel, George Friedrich..... 6  
Hannibal (Mo.)..... 55  
Hannibal Courier Post..... 86  
Hardin College (Mexico, Mo.)..... 88  
Harlow, William H..... 10  
Harmony.....72-74, 76, 81, 88, 92, 99  
Harp..... 40  
Harris, D. H..... 93  
Harris, William Torrey..... 78  
Harsh, Mrs. Nora Babbitt..... 84
- HARTMAN, HANS (Feb. 23, 1855, Bavaria, Germany), pianist, organist, conductor, composer. Ph. D., University



- of Munich. Pupil of Josef Rheinberger and Hans von Bülow. Made concert tours as pianist through Europe. On the recommendation of Anton Rubinstein he was made Director of Music at Odessa, Russia (1883). From 1885-92 he was Musical Director at the University of Dorpat (Russia). 1896-1901, Director of National Cons. of Chile at Santiago. Came to U.S.A. in 1904. Was appointed Director of Music at McGill University, Montreal, Canada. Since 1917 teacher of theory and organ at the Kansas City Cons. of Music. Also Musical Director of the Catholic Choral Society of K. C. r. of Kansas City, Mo., 1917 to date. (Q).....35, 47, 55, 60, 76
- Harvard Club of St. Louis..... 99
- Hawley, Oscar Hatch (June 11, 1871, Jerusalem Corners, N. Y.), conductor, composer. Asst. Prof. of Music, Iowa State College, Ames. President, Mo. Music Teachers' Ass'n., 1907-8. r. Macon, Mo., 1905-08 (3 yrs.). (Q)..... 27
- Haydn, Franz Josef.....6, 58
- Hayes, Hiram, W.....99-100
- Hays, Mrs. Harold..... 83
- HEINK, FELIX (May 8, 1861, Dresden, Germany), pianist, composer. Studied at Royal Cons. of Music, Dresden. Pupil of Dr. Prochazka, Eugen Hildach, Anton Rubinstein. Taught at N. Y. Institute of Music, Chicago Cons. of Music, University of Nebraska, Strassberger's Cons. of Music (1907-15), Director, Heink Cons. of Music, 1916 to date. r. St. Louis, 1907 to date. (Q).....48, 53, 64
- HENNEMAN, ALEXANDER (April 10, 1868, St. Louis), vocal teacher, composer, writer. Studied at St. Louis University, Royal Academy of Music, Munich. Pupil of Frederick Fischer, Louis Mayer (St. L.), Victor Gluth, Richards (Munich), Felix Schmidt (Berlin), Giovanni Sbriglia (Paris). Director, Henneman College of Music (St. L.). Cond. Knights of Columbus Choral Club. Director, Dept. of Music, Catholic Sisters College, Catholic U. of America, Washington, D. C., 1920 to date. r. of St. Louis, 1868-1919. r. of Washington, D. C., 1920 to date. (Q-K:351).....48, 52, 56, 76, 80, 82
- HENNIGER, MRS. LYDIA HIRDLER (Mrs. Frank Henniger) (Oct. 25, 1877, St. Louis), theorist, writer. Studied at Beethoven Cons. of Music. Director, Rolla (Mo.) School of Music, 1908-12. Director, Henniger School of Music (St. L.) 1913 to date. r. of Mo., 1877 to date. (W.W.:269) ..... 86
- Henselt, Adolf ..... 44
- HENSHIE, VERNOR, organist, composer. r. of St. Louis..... 53
- Henzel, Frederick W..... 12
- Herald of Music*..... 82
- Herbert, Victor.....33, 77, 93
- Heryer, Maddalena Marie, see Akers.
- Heuermann, Anna, see Hamilton.
- Hewlett, Maurice ..... 60
- Hiawatha*.....16, 31, 54, 65
- HILL, MRS. STELLA MAY (May 12, 1871, Columbia, Mo.), pianist, vocal teacher, composer. Studied at Cleveland School of Music, St. Aloysius Academy (Kansas City). Pupil of Alfred Arthur, Fred. Beal, L. Neville, L. A. Weakley, Louise Miller, Helen Wood, Franz Xavier Muhlbauer, Mrs. Jessie L. Gaynor. Traveled 13 yrs. with Blind Boone Concert Co. as soprano. Now r. of St. Joseph, Mo. (Q).....55, 73
- Hirdler, Lydia, see Henniger.
- Hirtum, A. C. van..... 4
- HOLLAND, JOHN AUSTIN (Nov. 1, 1896, Du Bois, Pa.), pianist, writer. Mus. B., Oberlin College Cons. of Music. Pupil of Joseph Lhevinne. Taught at Patterson School of Music, New Castle, Pa. Head of Piano Dept. Drury College, Springfield, Mo., 1920 to date. r. of Springfield, Mo., 1920 to date. (Q)..... 94
- Holme, Caroline, see Walker.
- Holy Trinity Church..... 99
- Houts, Mary, see Flagg.
- HUBACH, ALFRED GEORGE (Aug. 2, 1876, Wheeling, W. Va.), organist, pianist, composer. Studied at New England Cons. of Music. Pupil of Mrs. F. L. Grover, Homer Norris. Taught in Boston 6 yrs., Kansas City 12 yrs., Independence, Kan., 9 yrs. r. Mo. 1887-1916. Secretary, Mo. Music Teachers' Assn. 1912-17. Now r. of Independence, Kan. (Q).....48, 55, 61
- Hubbard, Clara Beeson ..... 19
- HUGHES, RUPERT (Jan. 31, 1872, Lancaster, Mo.), author, editor, composer. A. B., Adelbert College (Cleveland), A.M., Yale University. Self taught as a pianist but studied theory with Wilson G. Smith, Edgar Stillman Kelley and Dr. Charles Pearce (London). "Music has been an avocation entirely." r. of Mo. 1872-80. Now r. of Los Angeles, Cal. (Q — G:247 — W.W.:293 — B:420 — P:458).....19, 45, 50, 51, 67, 69-70
- Hull, Mrs. Lizzie Chambers.....58, 98
- Hull, Mrs. Mabel Wagnalls, see Jones.
- Humboldt, Alexander von..... 28
- HUMPHREY, CHARLES (1869 [?], West Plains, Mo.: March 20, 1901, St. Louis), vocal teacher, composer. r. of St. Louis, 189— to death ..... 21
- Huneker, James Gibbons ..... 70
- Hungarian Fantasia* ..... 36
- Hunt, Leigh ..... 52
- Hurd, Carlos F..... 94
- HURST, FANNIE (Mrs. J. S. Danielson) (Oct. 19, 1889, Hamilton, Ohio), author. Studied in St. Louis Public Schools. A. B., Washington University. Studied music in St. Louis privately. r. of St. Louis 20 yrs. Now r. of New York. (Q—Notable Women of St. L. 1914:105)..... 92
- Huselson, Howard, ..... 86
- HYLAND, THOMAS M. (Dec. 23, 1861, Liverpool, England; April 28, 1922, St.

- Louis), pianist, editor. Pupil of Charles Kunkel. Director, St. Louis Cons. of Music, 1911—to death. r. of St. Louis 1865 to death. (Mr. M. J. Brennan).... 80
- Hymn Books, early.....4, 5
- Hymns (see also OTTEN).....
- Ibsen, Hendrik.....4, 5, 23, 49, 62, 73 fn. 99
- Ilgen, Pedro.....83
- ILGENFRITZ, McNAIR (April 17, 1886, St. Louis), pianist, composer. Studied at New England Cons. of Music. Pupil of E. R. Kroeger and Moritz Moszkowski (Paris). Debut at Aeolian Hall (N. Y.) in 1915. Toured with Ruth St. Denis. r. of St. Louis 22 yrs. Now r. of Chicago. (Q).....48, 49, 52
- Illinois.....2, 84, 89
- Imperial Theatre.....99
- Impressario*.....15 fn., 79
- Incidental Music, Choral.....32
- Incidental Music, Orchestral.....32, 33, 36, 37
- Incidental Music, Piano.....49, 56
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- Indian Rhapsody*.....95
- Indians.....1, 31, 54
- Instruments, Orchestra.....92
- International Musician*.....94
- Iowa.....84
- Istel, Edgar.....83
- Italian Vocal Style.....67
- Italian Suite*.....35
- JANCKE, MADAME WILHELMINE RUNGE (April 20, 1854, St. Petersburg, Russia: July 12, 1911, St. Louis), vocal teacher, writer. Studied at Imperial Cons. of Music (St. Petersburg) and Royal Cons. of Music at Berlin. Pupil of Mlle. Bonnet and Gustave Engel. Appeared in opera in Russia and Germany. Concerts in New York, Milwaukee, Chicago, St. Louis. Taught in New York, Milwaukee, St. Louis (Mary Institute 1892, Goldbeck's Cons. of Music, Forest Park College, Hosmer Hall, Strassberger's Cons. of Music). r. of St. Louis 1883 to death. (Mrs. Hortense Jancke Holscher—K:352—K.M.R.XVII:93).....82
- Japanese Music.....71 fn.
- Japanese Overture*.....35
- Jefferson, Thomas.....3, 78
- Jeffries, J. B.....86
- JENKINS, WILLIAM M., organist, composer. r. of St. Louis.....50
- Jerome, Ben M.....77
- Jesuit College.....7
- Jewish Church Music.....23, 62
- JOHNSTONE, ARTHUR EDWARD (May 13, 1860, London, England), theorist, editor, composer. Studied at College of City of New York. Pupil of William Scharfenberg, William Mason, Leopold Damrosch, Samuel P. Warren. Prof. of Harmony and Composition, Summer School for Music Supervisors, Cornell University. Musical Editor for the American Book Co. for many years. Executive Editor of the Art Publication Society ("Progressive Series") at St. Louis, 1919 to date. Normal Instructor, Progressive Series Summer Normal School, Jenkintown, Pa., 1923 to date. r. of St. Louis 1919 to date. (W.W:309—G:257—P:474).....89
- Jomelli, Nicola.....6
- JONES, DANIEL (Oct. 29, 1892, Johnstown, Pa.), pianist, composer. Studied at Johnstown High School, Stern's Cons. of Music (Berlin). Pupil of Hugo Leichtentritt, Ernest Hoffzimmer, Hugo Kaun, Alberto Jonas. Head of the piano department Strassberger's Cons. of Music, 1917 to date. r. of St. Louis 1917 to date. (Sonata, Op. 7, published by Raabe & Plathow, Berlin, 1923.) (Q).....45, 49
- Jones, F. O.....17 fn.
- Jones, Grace Winifred Hamilton, see Morrey.
- JONES, HUNTER (July 13, 1891, West Plains, Mo.), pianist, organist, composer. A.B., Washington University (St. L.) Pupil of Victor Ehling, Ottmar Moll, Charles Galloway. Organist, St. Michael's and All Angels' Church (St. L.) 1912 to date. Teacher of piano, St. Louis Country Day School, 1921-23. r. of St. Louis. (Q).....48, 53
- Jones, Kate, see Brainard.
- JONES, MRS. MABEL WAGNALLS (Kansas City, Mo.), pianist, author, Studied in Paris and Berlin. Pupil of Franz Kullak. Debut at Berlin Singakademie, 1889. Soloist under Theodore Thomas (1891) and Anton Seidl (1892). Concertized extensively. Specializes in lecture recitals ("Imagery and Music"). r. of Kansas City 14 (♂) yrs. Now r. of New York City. (Q—W.W:668).....70
- Joplin (Mo.).....55, 86, 94
- Joplin Globe*.....86, 94
- Joplin News-Herald*.....86, 94
- Jorès, Ernest F. (April 5, 1873, Suechteln, Germany), organist, composer. Studied at Cologne Cons. of Music. Pupil of Joseph Franke, August von Othegraven, Karl Hubert Cohen. Toured U. S. A. and Canada as concert organist. Dean of Organ Dept., Baker University, Baldwin, Kans. r. of Kansas City, Mo., 3 yrs. Now r. of New York City. (Q).....88
- Jost, Franz.....31 fn.
- Journal of American Folklore*. 3 fn., 72, 73 fn.
- Journal of Philosophy, Psychology, and Scientific Methods*.....72 fn.
- Journal of Speculative Philosophy*.....78
- Junior Clubs.....92, 97
- Kahn, Otto H.....85
- KALKMAN, ADELAIDE (Oct. 26, 1858, St. Louis), soprano, vocal teacher. Studied in London, Paris, Dresden, Munich. Pupil of Sbriglia, Walker, Shakespeare, Madame Murio-Celli, Max Ballman. Taught in Alton, Ill., Washington, Mo., Chicago (Benedictine Convent), and St. Louis, Strassberger's Cons. of Music (10 yrs.), St. Elizabeth's Convent, Ursuline Convent. Soloist with St. Louis Choral Society 1889, St. L. Choral-Symphony Society 1891, 1892, 1895, 1897, 1902. r. of St. L. 1858-67, 1882 to date. (Q)

- ..... 2 fn., 54, 81 fn.  
 Kansas ..... 84  
 Kansas City (Mo.) .. 2, 34, 35, 63, 64, 65, 74,  
 82, 83, 84, 86, 87, 88, 98  
 Kansas City Composers ..... 54-55  
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 Kansas City Journal Post ..... 87, 94  
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 83 fn., 84 fn.  
 Kansas City Philharmonic Orchestra ..... 35, 63  
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 Kansas City Symphony Orchestra ..... 34, 35, 63  
 Kargau, Ernst D. .... 83
- KARR, ELMA MEDORA EATON (Mrs.  
 Albert H. Karr) (Kansas City, Mo.),  
 violinist, writer. B. Mus., Kansas City  
 Cons. of Music. Pupil of Francois  
 Boucher. Taught violin 12 yrs. r. Kan-  
 sas City. (Q) ..... 76, 83
- KARST, EMILE (Sept. 26, 1826, Erstein,  
 Alsace, France; Sept. 17, 1917, St. Louis),  
 banker, violinist, composer. Self-taught  
 in music. r. of St. Louis 1839 to death.  
 Consular agent for France in St. L.  
 1873-90. Many public appearances as solo-  
 ist, but only for charitable purposes.  
 (Jerome Karst—St.L.:324) ..... 13, 16, 57  
 Keats, John ..... 33  
 Keil, Theodore, pseudonym of L. Retter.  
 Keller, K. .... 58  
 Kelly, C. F. .... 82  
 Kendol, P. .... 57  
 Kent, Mrs. Helen Mason ..... 90
- KERN, CARL WILHELM (June 4, 1874,  
 Schlitz, Hesse-Darmstadt, Germany), pian-  
 ist, theorist, editor, composer. Studied at  
 Mayence Cons. of Music. Pupil of his  
 father, Carl August Kern, also of Fried-  
 rich Lux, Paul Schumacher, Adam Coy.  
 Came to U. S. A. in 1893. Taught at  
 Elmhurst (Ill.) College of Music 1893-94.  
 Organist at Merrill, Wis., 1894-95.  
 Taught at Springfield (Ohio) School of  
 Music 1895-98, and Denison (Ohio)  
 School of Music 1898-1903. Supervisor  
 of Music, Denison (Ohio) Public Schools  
 1898-1903. In St. Louis, June-Dec., 1903.  
 Taught at Baptist University, Dallas,  
 Tex., 1903-04. Teacher of Piano and  
 Theory, Strassberger's Cons. of Music,  
 St. Louis, 1904-22. Teacher of Theory  
 at Ottmar Moll Piano School 1923 to  
 date. Editor for the Shattinger P. & M.  
 Co. 1904 to date. Also Editor for the  
 Bay State Music Co., and the Evans Mus-  
 ic Co., both of Boston. r. of St. Louis  
 June-Dec., 1903, and July, 1904, to date.  
 (Q—B:1089) .. 42, 47, 48, 49, 53, 61, 65, 97
- KESSLER, JOHN JACOB, JR. (April 24,  
 1904, St. Louis), pianist, composer.  
 Studied at Soldan High School. Pupil of  
 parents, also of Leo C. Miller, Ernest  
 Bloch, Felix Borowski. Has given three  
 piano recitals. r. of St. Louis 1904 to  
 date. (Q) ..... 53, 95, 96, 97, 98  
 Keuenhof, Rev. W. .... 57
- KIESELHORST, JOHN ALBERT (Sept.  
 1844, St. Louis; Dec. 22, 1895, St. Louis),  
 piano dealer, flutist, composer. Founded  
 Kieselhorst Piano Co. in 1879. President  
 of the Haydn Orchestra (1871—). Man-  
 ager of the Memorial Hall Concerts  
 1882—, the May Musical Festivals of  
 1883 and 1884, and St. L. appearances of  
 Louis Maas, William Sherwood, Antoine  
 de Kontski, Cincinnati String Quartet and  
 others. r. of St. Louis 1844 to death.  
 (K.M.R. VIII:403, XIX:3) ..... 16, 26, 27  
 Kindergarten ..... 19  
 King, Mary A. .... 58  
 Kingsley, Edith (K.M.R. XVIII:13) ..... 21  
 Kipling, Rudyard ..... 95  
 Kiss for Cinderella ..... 63  
 Kittredge, G. L. .... 3 fn., 72
- KLEINSCHMIDT, OLIVER HENRY  
 (Sept. 15, 1881, Corder, Mo.), organist,  
 pianist, composer. Studied at Central  
 Wesleyan College (Warrenton, Mo.).  
 Pupil of Charles Galloway and William  
 D. Armstrong. Taught at Central Wes-  
 leyian College 2 yrs., Ottumwa (Ia.)  
 Cons. of Music 2 yrs., Mo. Cons. of  
 Music (St. L.) 4 yrs. Director, Klein-  
 schmidt Cons. of Music, Bartlesville,  
 Okla., about 6 yrs. Director, Central  
 Wesleyan College Cons. of Music Sept.,  
 1924, to date. r. of Mo. 34 yrs. Now r.  
 of Warrenton, Mo. (Q—W.W:331) .. 48, 50  
 Klopstock, Friedrich Gottlieb ..... 15  
 Kneass, Nelson ..... 12  
 Knights of Columbus Choral Club ..... 98  
 Koch, C. E. .... 57  
 Koeder, C. .... 57  
 Koenigsberg ..... 15  
 Koerner, Karl Theodore ..... 14  
 Komzak, Karl ..... 63  
 Korn, A. B. .... 57  
 Kosciusko, Thaddeus ..... 28
- KOST, PHILIP W. (Nov. 16, 1851, Valles  
 Mines, near De Soto, Mo.), pianist, or-  
 ganist, composer. A. M. (honorary).  
 Central Wesleyan College. Pupil of  
 C. A. Class, August Hoffman, Sauer.  
 Taught at Central Wesleyan College  
 1870—. Conductor of the Apollo Club,  
 Men's Choral Society. Organist in St.  
 Joseph, Mo., 41 yrs. r. of Mo. 52 yrs.  
 (Q) ..... 61  
 Kotthoff, Antonia ..... 2 fn.
- KOTTHOFF, LAWRENCE (Dec. 11, 1867,  
 Eversberg, Germany; Dec. 17, 1920, St.  
 Louis), organist, composer, writer. Studied  
 at University of Paderborn (Germany),  
 Kullak's Academy of Music (Berlin), St.  
 Louis University, Washington U. Pupil  
 of Emil Breslaur, Anton Franz Grunice,  
 Ludwig Buchholz. Organist at SS. Peter  
 and Paul Church and Holy Trinity  
 Church, St. Louis. r. of St. L. 1885 to  
 death. (Miss Antonia Kotthoff—W.W:  
 339—B:480) ..... 22, 92, 94, 99
- KREISER, EDWARD FRANKLIN (Sept.  
 21, 1869, New York; March 3, 1917,  
 Kansas City, Mo.), organist, conductor,  
 composer. Pupil of Frederick Archer  
 (Chicago), Alexandre Guilmant and  
 Moritz Moszkowski (Paris). Organist,  
 Grand Ave. M. E. Church (Kansas City)

- 1890-1909, First Congregational Church 1909-10, Independence Boul. Christian Church 1910 to death, Jewish Temple 1908 to death. Conductor of Apollo Club. Played over 200 organ recitals in one series in Kansas City. Recitals at Louisiana Purchase and Jamestown Expositions. r. of Kansas City 1890 to death. (W.W:342) .....18, 21, 22 fn.
- KREYER, VICTOR GODFRED (Oct. 11, 1870, Portsmouth, England), teacher of orchestral instruments, composer. Pupil of his father, Frederick Kreyer. Toured U. S. A. in 1900 with Kreyer Family Concert Co. r. of Joplin, Mo., 1910 to date. (Q).....37, 38, 55
- KROEGER, ADOLPH ERNEST (Dec. 28, 1837, Schwabstadt, Schleswig: March 8, 1882, St. Louis), author. Came to U. S. A. in 1848 with his father who was a Lutheran minister. r. of St. Louis 185— to death. Was Adjutant on Gen. Fremont's staff in 1861, Asst. Treasurer of St. Louis in 1863 and Treasurer in 1870. (K:353—Mo. Hist. Review, XV:95).... 80
- KROEGER, ERNEST RICHARD (Aug. 10, 1862, St. Louis), pianist, organist, composer, writer. Pupil of his father, Adolph E. Kroeger, also of Egmont Froelich, Waldemar Malmene, Charles Kunkel, Wilhelm Goldner, Peter G. Anton, Ernst Spiering, Louis Mayer (all in St. L.) After a short mercantile career he definitely abandoned business for music in 1885. At fifteen he became organist at Grace Episcopal Church, but shortly after went to Trinity Episcopal Church (1878-85). Was organist at Church of the Messiah over 25 yrs., between 1885 and 1921. Gave his first piano recital in 1879 which was the forerunner of annual series of piano recitals extending from 1893 to 1923. Director, College of Music, Forest Park College for Women, 1887 to date. Director, the Kroeger School of Music 1904 to date. Conductor, the Morning Choral Club 1893-1903, Amphion Club 4 yrs. Master of Programs, Louisiana Purchase Exposition 1904. Gave organ recitals at Panama-Pacific Exposition 1915. Director of Summer Courses in Instrumental Music, University of California 1915, Cornell U. 1916-19, Dallas and Minneapolis 1920. r. of St. Louis 1862 to date (K:353—K.M.R. XI:205—G:266—B:488—W.W:344—P:509—H:420-22, 492—Music XIII:497)....2 fn., 31-35, 38-43, 50, 52, 56, 60, 61, 69, 75, 80, 82, 83, 85, 87, 97, 98
- KROHN, ERNST (LUDWIG) (Sept. 7, 1860, Prenzlau, Germany), pianist, conductor, composer. Studied at Sophien Gymnasium, Berlin. Pupil of Eduard Rohde, Eduard A. Grell, Theodore Kullak. Came to U. S. A. 1885. r. of St. Louis 1897 to date. Organist, Society of Practical Christianity 12 yrs. Conductor of numerous choral societies (Maennerchor and Gesangvereine). Director, Krohn School of Music. (W.W:344).....48, 53, 60, 61, 62, 82, 83
- KROHN, ERNST CHRISTOPHER (Dec. 23, 1888, New York City), pianist, composer, writer. Pupil of father, Ernst L. Krohn, also of J. C. Eisenberg, Louis Hammerstein, Ottmar Moll. Mercantile career 1904-09. Teacher of Piano 1909 to date. First assistant to Ottmar Moll 1913-23. Teacher of Piano, Ottmar Moll Piano School 1923 to date. Teacher of Piano, Lenox Hall (private school for girls) 1913-23. Associate editor for Shattling Music Co. r. of St. Louis 1898 to date. (W.W:344).....47, 93, 96
- Kuhnau, Johann Christoph..... 6
- KUNHES, MRS. DAISY MELVIN (Feb. 2, 1886, Mound City, Mo.), soprano, vocal teacher, composer. B. Mus., Northwestern U. School of Music. Pupil of Mrs. Jessie L. Gaynor, Karleton Hackett, Arne Oldberg, Peter C. Lutkin, Harold E. Knapp, Percy Hemus, David Bispham. Concertized extensively. Taught at Gaynor Studios (St. Joseph, Mo.) 1906-07, Frank Moss School of Musical Art (St. Joseph) 1910, Hedding College (Abingdon, Ill.) 1912-14, Trinity University (Waxahachie, Tex.) 1914-15, Albion (Mich.) College, Cedar Valley College (Osage, Ia.), East Las Vegas, N. M. r. of Mound City, Mo. (W.W:419)..... 55
- Kunkel Brothers Music Co.....43 fn., 48, 80
- KUNKEL, CHARLES (July 22, 1840, Sipperfeld, Rheinpfalz, Germany: Dec. 3, 1923, St. Louis), pianist, composer, editor, publisher. Came to Cincinnati in 1848. Studied music there with his father. Played for Sigismund Thalberg and Louis Moreau Gottschalk. Came to St. Louis in 1868. Started a music store with his brother Jacob Kunkel, selling pianos and sheet music and eventually publishing music. Founded the St. Louis Cons. of Music in 1872 and continued same for several years. Founded "Kunkel's Musical Review" in 1878. In 1883 organized the St. Louis Handel & Haydn Society, but dropped that title, giving annual series of concerts known as "Kunkel's Popular Concerts" extending from 1884 to 190—. Conducted the publishing business and taught until shortly before his death. Was a remarkable sight reader and a gifted pianist. r. of St. Louis 1868 to death. (J:83—K:356—M:709—G:40) .....43, 47, 48, 53, 80, 97, 99
- KUNKEL, CHARLES JACOB, pianist, composer. Son of Jacob Kunkel. r. of St. Louis ..... 53
- KUNKEL, JACOB (Oct. 22, 1846, Kleiniedesheim, Rheinpfalz, Germany: Oct. 16, 1882, St. Louis), pianist, composer. Came to Cincinnati in 1848. Pupil of his brother, Charles Kunkel. Studied with Carl Tausig in 1867. Came to St. Louis with his brother in 1868 and established music business. Was associated with his

- brother in other enterprises. Was an unusually gifted pianist with rare interpretive ability. r. of St. Louis 1868 to death. (K.M.R. VI:5—J:83—G:40).....17, 80
- Kunkel's Musical Review*.....77, 80
- Kunkel's Royal Edition*.....97
- L'Annee du Coup*.....3, 33
- LACHMUND, CARL VALENTINE** (March 27, 1857, Boonville, Mo.), pianist, conductor, composer, writer. Studied at Cologne Cons. of Music and Scharwenka Cons. in Berlin. Pupil of Isidor Seiss, Gustav Jensen, Friedrich Gernsheim, Ferdinand Hiller, Xavier and Phillip Scharwenka, Friedrich Kiel, Moritz Moszkowski, Franz Liszt (1881-84). Appeared in Europe as pianist. Toured U. S. A. with Wilhelmj (1880) and Marianne Brandt (1887). Taught at Scharwenka Cons. of Music. r. of New York City 1891 to date. Founded Lachmund Cons. of Piano Playing. Conductor, Women's String Orchestra 1896-1908. Left Mo. in early childhood. (Q—M:612—G:267—B:499—W.W:352—H:349—P:518).....35, 36, 38, 40, 42, 44, 48, 66, 69, 70
- Lady of Shalott*.....59
- La Gui Annee*.....32
- Lajoie, Jean Salé.....32
- Lalla Rookh*.....15, 24, 34
- Lalla Rookh Suite*.....34
- Lamb, Albert.....85
- Lancaster (Mo.).....51
- Lancelot and Elaine*.....95
- LANDON, PERRY OLIVER** (Oct. 23, 1876, Jerseyville, Ill.), pianist, composer. Studied at Leipzig Cons. of Music. Director, Maryville (Mo.) Cons. of Music 1903-16. Director of Music, N. W. Mo. State Teachers' College (Maryville) 1906-14. r. of Mo. 16 yrs. Now r. of Carlinville, Ill. (Q).....48
- LANDREE, JACQUENOTE GOLDSTEEN** (Mrs. J. C. Landree) (July 5, 1885, near Stoughton, Wis.), pianist, organist, harpist, composer. Pupil of Caroline Eggleston Sharer, Georgie Martin, Emma Wilkins Gutman, George Enzinger, Ottmar Moll, Wilhelmina Lowe Speyer. Organist in St. Louis for St. Paul Methodist Church, St. Louis Ethical Society, Grace Episcopal Church, Third Baptist Church. r. of Mo. 27 yrs. r. of St. Louis 1908 to date. (Q).....50, 97
- Lange, Charles.....9
- LANGE, WILHELM** (March 25, 1862, Luedecke, Westphalia, Germany; May 18, 1924, St. Louis), pianist, conductor, writer. Studied in Germany. Came to St. Louis April, 1885. Teacher of piano and conductor of many singing societies (Maennerchoere and Gesangvereine). r. of St. Louis 1885 to death. (Mrs. W. Lange).....83
- Latchaw, D. Austin.....86
- LEBRUN, NICHOLAS** (May 31, 1819, St. Avoird, France: ? ?), conductor, composer. Leader of Missouri Dragoon Band (1842), also of orchestra at Stoke's Amphitheatre. Became music dealer in 1870. Was President of St. L. Musicians' Mutual Aid Society. r. of St. Louis 1842-43, 1848-58, 1864 to death. (K.M.R. V:315).....12
- Lederman, Blanche.....94
- Leduc, Alphonse.....9
- Lecke, Ferdinand.....67
- Legend Beautiful*.....56
- LEIB, WILLIAM HENRY** (1841, Germantown, Pa.), vocal teacher, composer. Taught voice in Kansas City, Mo. 1886-1915. r. of Joplin, Mo. 1916 to date. (Q).....55
- Leibnitz, Charles.....83
- Leipzig Gewandhaus Orchestra.....15
- LEMCKE, HANS J.** (Nov. 19, 1892, Hamburg, Germany), pianist, composer. Pupil of his father, Henry F. Lemcke. Director, Lemcke School of Music (Kirkwood, Mo.) 1920 to date. r. of St. Louis 1904 to date. (Q).....96, 97
- Lenska, Augusta.....63
- LENZEN, JACOB**, conductor, composer. r. of St. Louis.....16, 24, 83
- Leo XIII*.....36
- Leschetizky method.....75
- Lester, Frank.....76
- LEVERING, EFFIE REA** (April 9, 1879, Columbus, Ind.), pianist, composer. Studied at Cincinnati Cons. of Music. Pupil of William Mason. r. of Mo. 31 yrs. Now r. of Kansas City. (Q).....46
- LEVY, ELLIS** (Oct. 23, 1889, Indianapolis, Ind.), violinist, composer. Pupil of Adolf Schellschmidt, Hugh McGibeny (Indianapolis), Emil Sauret, Cesar Thomson, Eugene Ysaye, Alexander von Fielitz, Felix Borowski, Hugo Kaun. Soloist with Geneva (Switzerland) Symphony Orchestra. Member, St. Louis Symphony Orchestra 1910 to date. Asst. Concertmaster 1921 to date. Director, Ellis Levy Violin School. r. of St. Louis 1910 to date. (Q).....35, 36, 38, 40, 41, 42, 48, 76, 86
- Lexington (Ky.).....59
- Library of Congress.....2 fn., 5 fn., 56 fn., 80 fn., 81 fn., 82 fn., 83
- Libretto.....64, 77, 93, 99, 100
- LICHTENSTEIN, SOLOMON** (July 13, 1878, St. Louis; Dec. 8, 1921, St. Louis), pianist, composer. Pupil of A. I. Epstein. Conductor for many musical comedy organizations on tour. Numerous appearances in New York as accompanist to leading singers. As solo pianist was gifted with a phenomenal memory. r. of St. Louis 1878 to death (Victor Lichtenstein).....18, 27, 29
- LICHTENSTEIN, VICTOR** (Nov. 15, 1872, St. Louis), violinist, conductor, writer. Studied at the Leipzig Cons. of Music. Pupil of Otto Knaeble, Guido Parisi, Isaac L. Schoen (St. Louis), Hans Sitt, Paul Quasdorf, Alfred Marchot, Cesar Thomson, Eugene Ysaye. Member the Novitaeten Quartet Verein and Kranich

- Concert Co., Leipzig. Founded the Lichtenstein String Quartet which played 9 yrs. for the St. Louis Ethical Society. Conductor, Young People's String Orchestra 1901-16. Member, St. Louis Symphony Orchestra 1900-10. Director, Lichtenstein School of Music (to 1921, St. Louis; 1921 to date, San Francisco). Member, San Francisco Symphony Orchestra, 1921 to date. r. of St. Louis 44 yrs. r. of San Francisco, Cal., 1921 to date. (Q—K:357—W.W:374—G:73) .....76, 85, 87
- LICHTENWALTER, E. GENEVE (Feb. 14, 1869, Clarence, Ia.), pianist, composer. B. Mus., Coe College (Cedar Rapids, Ia.). B. Mus. and B. S., U. of Kansas. Pupil of Heinrich Barth (Berlin), August Schmid-Lindner (Munich), Arthur Whiting (N. Y.), Isidor Philipp (Conservatoire Americain at Fontainebleau). Taught at San Joaquin College (Woodbridge, Cal.), U. of Kansas (Lawrence), Kansas City Cons. of Music. r. of Kansas City 1905 to date. (Q).....54, 86
- LIEBER, ARTHUR (Dec. 15, 1873, Louisville, Ky.), pianist, organist, composer. Studied music in Louisville and St. Louis. Organist, Central Christian Church, 1888-90, Union Methodist Episcopal Church, 1890-97, Church of the Messiah, 1897-1902, Second Baptist Church 1902 to date, United Hebrew Temple. Conductor, Apollo Club 1907-08, Grand-Leader Choral Club, Orpheus Club, Washington U. Glee Club, Schubert Club (East St. Louis). Director of Music, Smith Academy, Hooper Hall. Teacher of Piano and Organ 1888 to date. r. of St. Louis 1887 to date. (Q—St.L:365) .....41, 42, 45, 48, 52, 57, 65
- LIEBER, EDNA BELL (Aug. 11, 1886, Helena, Ark.), pianist, writer. Pupil of Mrs. Thompson (N. Y.), Avis Blewett (St. L.), Charles Galloway, Rossetter G. Cole. r. of St. Louis 1905 to date. (Q) .....86
- LIEBER, MISS TONI (Elbing, Germany), vocal teacher, composer. r. of St. Louis 189— to 190—, (K.M.R. XVII:84).... 21
- Liederkrantz Club Hall..... 25
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- Lightner, Ora, see Frost.
- LILLEBRIDGE, FREDERIC (Dec. 14, 1858, Brooklyn, Conn.), pianist, composer, editor, writer. College education (A.M.). Pupil of Gloetznor and Bernhard Ziehn. Taught at New York College of Music, U. of Colorado, Henniger School of Music (St. L.). r. of St. Louis 1910 to date. (Q).....35, 36, 45, 53, 75, 84, 86
- Linck, Adam ..... 83
- Lind, Jenny ..... 11, 14
- Listeman, Arthur, pseudonym of L. Retter.
- Liszt, Franz .....15, 17, 18, 44, 67, 70, 97
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- Loewenstein, Anna May, see Nussbaum.
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- Longfellow, Henry Wadsworth..6, 31, 54, 56, 59, 60, 63
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- Lost Chord* ..... 18
- LOUDENBACK, HENRY HANSON (March 17, 1879, Hancock Co., Ind.), pianist, organist, conductor, composer. Studied at Campbell University (Holton, Kan.), A. K. Virgil School of Piano, American Cons. of Music, Northwestern U. School of Music. Pupil of Mr. and Mrs. A. K. Virgil, Allen H. Spencer, Bertram Weber (Chicago), Frank H. Shephard, Peter C. Lutkin, Arne Oldberg, Fannie Bloomfield-Zeisler. Soloist with Minneapolis Symphony Orchestra 1908, 1914. Taught at Campbell University 1 yr. Director of Music, Atchison Co. (Kan.) High School 4 yrs. Prof. of Music, South Dakota State College of Agriculture 4 yrs., Dakota Wesleyan U. (S. D.) 1 yr. Director, Loudenback School of Music, Atchison, Kan. Director, Christian College Cons. of Music (Columbia, Mo.) 1918 to date. Organist in Brookings, S. D., Atchison, Kan., Columbia, Mo. r. of Columbia, Mo., 1918 to date. (Q)..... 89
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- Lovette, Dr. T. S..... 84
- LOWMILLER, DONALD, pianist, composer. r. of St. Louis..... 48
- Lowry, W. H..... 57
- LUHN, WALTER D. (April 26, 1868, Haspe, Germany), pianist, editor, physician. Pupil of Albert Loeschhorn, Aloys Hennes, L. Pienning, Wm. Winkler. r. of St. Louis 1892 to date. (Q)..... 82
- LULL, LAURA VALWORTH (New York City), vocal teacher, editor. Studied at U. of Chicago 1 yr. Pupil of Mme. Dunn (Chicago), Wm. Nelson Burritte (N. Y.), Lillian Terry, William Shakespeare (London). Taught singing, choir work and Light Opera productions. r. of Kansas City, 1907 to date. (Q)..... 84
- LUNN, FRED HAMILTON (Aug. 15, 1873, Hamilton, Mo.), composer. r. of Kansas City. (Q)..... 55
- Lutkin, Peter C.....83, 84
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- Maennerchor .....3, 24, 60, 82
- MAGUIRE, SYLVESTER (St. Louis), playwright, librettist .....100
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- MAJOR, ROBERT W. (1878, St. Joseph, Mo.), pianist, organist, composer. Pupil of Otto Behr and Mulberger (St. J.). Teacher of Piano, Organ, Theory. r. of St. Joseph, Mo., 1878 to date. (Q)..... 37, 48, 49, 55, 74, 75, 91
- Male Chorus..... 3, 14, 16, 24, 59-61, 82, 98
- Malm, G. N. .... 84
- MALMENE, WALDEMAR (June 29, 1836, Berlin, Germany: Feb. 13, 1906, St. Louis), pianist, theorist, composer, writer. Studied in Berlin, at Paris Cons. of Music, and at Cambridge. Was a Mus. Doc. Cantab. Came to St. Louis in 1870 and taught Vocal Music, Piano and Composition. Leaving St. L. in 1880, he located at Wheeling, W. Va.; in 1885 he went to Cincinnati and was living at Greenville, Miss., in 1890. Came to St. Louis in 1890 to be Director of Music at the Missouri Institute for the Blind. Also taught in Public Schools and at Washington U. Left St. Louis prior to 1896, but returned in that year and was professionally active in St. L. until his death. (W. Malmene, Jr.)..... 17, 21, 22 fn., 23, 24, 29, 76, 82
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- Mass ..... 6, 7, 16, 22, 62, 99
- Massenet, Jules ..... 68
- Mathews, W. S. B. .... 20 fn.
- MAYER, LOUIS (Germany: Dec. 6, 1897, St. Louis), cellist, composer. Studied at the Munich Cons. of Music. Played in Richard Wagner's orchestra in Zurich (1850-53). Leader of orchestra of the St. Charles Theatre, New Orleans, and of De Bar's Opera House, St. Louis. Conductor of the St. Louis Grand Orchestra (1881—). Member, St. Louis Quintet Club and of the St. Louis Choral-Symphony Orchestra (1894-97). r. of St. Louis 187— to death. (K.M.R. XX: 91) ..... 27, 29
- McAnally, Dr. .... 94
- McCampbell, A. D. .... 58
- McCandless, A. .... 57
- McCausland, Mrs. Susan A. Arnold. .... 93
- McCREERY, WAYMAN C., composer. r. of St. Louis 188— to 189—. .... 21, 23, 25
- McELROY, WALTER F. (Sept. 1, 1876, Hannibal, Mo.), pianist, composer. Pupil of Wm. L. Calhoun (Carthage), Otis B. Boise and Arthur Egidi (Berlin), Wm. H. Oetting (Pittsburgh). Teacher of Piano, Organ and Theory, Calhoun School of Music, Carthage and Joplin, Mo. r. of Carthage, Mo. (Q)..... 55
- McINTYRE, EDWIN VAILE (March 16, 1872, Richmond, Ind.), organist, composer. Studied at Smith Academy (St. Louis). Pupil of Edward M. Bowman. Degrees in piano and organ, American College of Musicians. Organist in St. Louis of Second Baptist Church, First Presbyterian Church, Church of the Messiah, Temple Israel, Compton Hill Congregational Church. In Oklahoma City (1911-1919) organist of First Presbyterian Church, conductor of Apollo Club, Ladies' Music Club Chorus, Oklahoma Chorus. Organist, Scottish Rite Cathedral, Guthrie, Okla. Stricken with paralysis 1919, but recovered in 1922. Now r. of Oklahoma City. r. of St. Louis about 25 yrs. Brilliant concert organist. (Q)..... 48, 61, 100
- Melnotte, Claude, pseudonym of Charles Kunkel.
- Melvin, Daisy, see Kuhnes.
- Mendel, Hermann ..... 15 fn.
- Mendelssohn, Felix ..... 15, 18, 33
- Mendelssohn Quintet Club. .... 27
- MENGEL, ALBERT (Oct. 31, 1880, California, Mo.), pianist, composer. Studied piano, violin, voice. President, Mengel Music Co. r. of St. Louis. (Q)..... 53, 96
- MENGES, EDWARD E. (Feb. 22, 1890, Kansas City, Mo.), pianist, composer. Pupil of Mrs. C. Rivers, Louis Retter, Max Gottschalk, Ottmar Moll, Charles Galloway (all in St. L.). Teacher of piano 1915 to date. r. of St. Louis. (Q) ..... 48, 53, 57, 64, 65
- MENN, JOSEPH HENRY (July 11, 1892, Kansas City, Mo.), pianist, conductor, composer. Self-taught in piano and theory, but studied organ with Ernest F. Joris. Organist at Newman Theatre, Kansas City. r. of Kansas City (except 1914-18) 1892 to date. (Q)..... 34, 36, 38, 48, 55, 66
- Menne, Fr. J. .... 57
- Merkel, William G. .... 16
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- Merrill, John Jacobs. .... 84
- Metcalf, Frank J. .... 5 fn.
- Meyer, Leopold de ..... 18
- MEYER, MAX FREDERICK (June 15, 1873, Danzig, Germany), psychologist, writer. Ph. D., University of Berlin (1896). Became interested in musical theory through the influence of Carl Stumpf at the U. of Berlin. Prof. of Psychology at the University of Missouri since 1900. r. of Columbia, Mo., 1900 to date. (Q—W.W:423—G:96) ..... 71
- Meyer, T. .... 9
- Mexican ..... 64
- Mexico (Mo.) ..... 88
- Michel, R. C. .... 57
- Michigan ..... 84
- Midsummer Night's Dream*..... 18
- MILLER, LEO C. (Oct. 1, 1885, St. Louis), pianist, conductor, lecturer. A.

- B., Washington University 1908. Pupil of Ernest R. Kroeger, Charles Galloway, Wm. Oberkircher (St. Louis), Rudolph Ganz, Hugo Kaun, Edgar Stillman Kelley, Ferruccio Busoni (Master Class, 1910). Conductor, Jessie Gaynor Choral Club (Webster Groves, Mo.) 1916 to date. Director of Music Department, Lindenwood College (St. Charles, Mo.) 1917-19. Director, Leo C. Miller Music Studios (St. Louis) 1920 to date. r. of St. Louis 1885-1909, 1916 to date. (Q)..... 97
- MILLER, OWEN (Oct. 23, 1850, near Camden, N. J.; Feb. 21, 1919, St. Louis), trombonist, editor. Served in U. S. Army stationed at Jefferson Barracks (St. L.) 1873-83. Played in St. Louis theaters after 1883. Member, St. Louis Musical Union Orchestra 1885-90, St. Louis Choral-Symphony Orchestra 1890-1900. President, Musicians' Mutual Benefit Association of St. Louis 19 terms (1886-90, 1891-95, 1898-1900, 1903-06, 1908-15). President, American Federation of Musicians 1896—. Editor, "International Musician" 1902-19. President, Missouri State Federation of Labor. President, St. L. Central Trades and Labor Union. State Senator, 31st Mo. District, 1889-93. r. of St. Louis 1873 to death. (Frank Gecks—St. L.:416) ..... 94
- MILLER, ROBERT E. (June 25, 1889, Cape Girardeau, Mo.), pianist, composer. Studied in Germany 4 yrs. Pupil in St. Louis of H. B. Maginn and Ernest R. Kroeger. Teacher of piano in St. Louis 1910 to date. Director, Miller School of Music. r. of St. Louis 1894-1901, 1908 to date. In Europe 1901-08. (Q)..... 48
- Milwaukee Musikverein ..... 15
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- Miquel, Jacques Ernest ..... 11, 14
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- Missouri Valley College (Marshall) ..... 55
- Mitchell, Maggie ..... 77
- Mixed Chorus ..... 15, 16, 24, 59-61, 98-99, 100
- Mohr, J. .... 57
- MOLL, OTTMAR ALEXANDER (July 17, 1877, Lebanon, Ill.), pianist, composer. Pupil of Sophie Geraldini, George H. Hutchinson, Robert Goldbeck, Alfred Ernst, Charles Kunkel, Ernest R. Kroeger (all in St. Louis) and Varette Stepanoff and Edgar Stillman Kelley in Berlin. Teacher of piano in St. Louis 1895-1904, 1907 to date. Director of piano department, Lenox Hall (private school for girls) 1912-23. Director, Ottmar Moll Piano School 1923 to date. Gave series of piano recitals in St. Louis 1907-10. r. of St. Louis 1883-1904, 1907 to date. (Q—K:357) ..... 45, 52, 60, 75
- MOORE, HOMER (April 29, 1863, Chautauqua, N. Y.), vocal teacher, composer, writer. Studied at the University of Kansas, New England Cons. of Music, Munich Academy of Music. Church singer and teacher at Columbus, Ohio (1882-84), Chicago (1884-88), Cleveland (1889), Pittsburgh (1893-96), New York (1896-97). After a year of study in Munich lectured on Wagner Music Dramas at principal Chautauquas (1892). Organized National Congress of Musicians at Trans-Mississippi Exposition (Omaha, Neb.) 1898. Conducted Oratorio Society at Pittsburgh. Musical Society at Norfolk, Va., Omaha Musical Society and Orchestra. Member, American Opera Co. (with Thomas), soloist, New York Oratorio Society, Chicago Apollo Club, St. Louis Choral-Symphony Society. In St. Louis 1898-1903, Manager of the St. L. Choral-Symphony Society (1899-1900). Director of Music, First Presbyterian Church, and 1913-18, Music Critic for St. Louis Republic. Now r. of Tampa, Fla. (Q—K:358—G:60) ..... 52, 63, 76, 80, 84, 85, 86, 87
- Moore, Thomas ..... 23, 24, 35
- MOREY, LLOYD (Jan. 15, 1886, Laddonia, Mo.), organist, conductor, composer. A. B. and Mus. B., University of Illinois. Pupil of Eva Lee Scoggin Roach (St. Louis), Wilhelm Middleschulte, Bernhard Ziehn. Organist at Champaign, Ill., 1907-09, at Urbana, Ill., 1909 to date. Conductor, U. of Illinois Faculty Men's Glee Club 1922 to date. Teacher of piano and organ at Urbana 1909 to date. r. of Mo. 1886-1905. Now r. of Urbana, Ill. (Q—W.W:435) ..... 37, 38, 52, 61, 76
- MORI, PAUL (July 26, 1863, Berne, Switzerland; March 25, 1904, St. Louis), pianist, organist, composer. Came to U. S. A. at 18 and taught school first at Washington, Mo., then at Quincy, Ill. Came to St. Louis in 1883 and taught school for over four years. Studied music with Charles Kunkel and Ernest R. Kroeger. In 1890 he was organist at the



- Eden Methodist Church, from 1891-97 at St. John's Episcopal Church, and from 1898-1904 at St. George's Episcopal Church. Taught at Strassberger's Cons. of Music 1892-190—, and at Forest Park College 1892-190—. Was musical director of the Y. M. C. A. and conducted the St. Louis Amateur Orchestra for several years. r. of St. Louis 1883 to death. (K:361—K.M.R. XV:13—M.N. March, '98:21) .....18, 23, 24, 25, 27, 29, 99
- MORREY, GRACE (WINIFRED) HAMILTON (JONES) (Mrs. Chas. Bradfield Morrey) (March 7, 1877, St. Louis), pianist, writer. Studied at University of Florida. Pupil of John Porter Lawrence (Washington, D. C.), J. W. Otto Voss, Marie Prentner, Theodore Leschetizky (Vienna), Emil Paur (Berlin). Has concertized extensively. Soloist with Berlin Philharmonic, New York Philharmonic, Chicago, Cincinnati, and Pittsburgh Symphony orchestras. Director, Grace Hamilton Morrey School of Music, Columbus, Ohio. Left St. Louis when 4 yrs. old. Now r. of Columbus, Ohio. (Q—W.W:436) ..... 75
- MORSE, WORT S. (Nov. 15, 1878, Martinsburg, Mo.), violinist, composer. B. S., Central Wesleyan College (Warrenton, Mo.). Pupil of Guido Parisi (St. Louis) 3 yrs., Cesar Thomson (Brussels) 3 yrs., Desire Paque (Brussels) 2 yrs. Taught at Missouri Wesleyan College (Cameron) 2 yrs., Jessie L. Gaynor School of Music (St. Joseph, Mo.) 3 yrs. Head of Violin Dept., School of Fine Arts, U. of Kansas, 8 yrs. Now r. of Kansas City. (Q).....42, 84, 86
- MOSBY, JAMES LOGAN (May 30, 1870, near Richmond, Ray Co., Mo.), band leader, writer, composer. Studied at N. W. Mo. State Teachers College. Director of Bands at Camden, Mo. (15 yrs.), Excelsior Springs, Mo., Francis, Okla., Frederick, Okla., and of 4th Mo. U. S. V. Band (1898). r. of Mo., 35 yrs. Now r. of Pawhuska, Okla. (Q) .....94, 97
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- Naumann, Johann Gottlieb ..... 6
- Navo, William C. .... 12
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- NENNSTIEL, EDOUARD, pianist, composer. Excellent teacher. r. of St. Louis prior to 1870 ..... 11
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- New York City, 7, 17, 25, 28, 32, 51, 66, 67, 88
- New York Evening Post ..... 67
- New York Philharmonic Orchestra ..... 17, 28
- New York Symphony Orchestra ..... 95
- Noa, Henriette ..... 19
- Nord, Lucy, pseudonym of L. Retter.
- NORDMAN, CHESTER (June 9, 1895, St. Louis), organist, pianist, composer. Studied at National Summer School of Public School Music. Pupil of Arthur Davis. Organist since 1911. r. of St. Louis 1895 to date. (Q) ..... 48, 49, 97, 99
- Nordstrom, Christine, see Carter.
- NORTH, JAMES M. (Nov. 16, 1835, Huddersfield, England; 1912 [?] St. Louis), vocal teacher, composer. Came to U. S. A. in 1842, locating at Bridgeport, Conn. In 1856 studied at Bennington (Vt.) Seminary. Became interested in music and attended the music school conducted by Lowell Mason, George James Webb and George Frederick Root at North Reading, Mass. (1857-58). Taught at Teachers' Institute at Granville, N. Y., in 1858. Studied at Normal School at Geneseo, N. Y., under Carlo Bissinia in 1859. Taught at State Normal School, Albany, N. Y., 1860-63. Came to St. Louis in 1863 and taught music in the public schools for 3 yrs. Taught voice from 186— until his death. Conducted the St. Louis Oratorio Society 187— to 1878. r. of St. Louis 1863 until his death. (K.M.R. XV:29) ..... 16, 21-24
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- NUSSBAUM, ANNA MAY LOEWENSTEIN (Mrs. Frederick Nussbaum) (Aug. 24, 1887, Paris, Mo.), pianist, composer. Pupil of Charles J. Richter, H. Bertram Maginn, Pedro Luis Ogazon, Miro Delamotta, Madame Angeoli, A. I.

Epstein, Jean Odette, Maria Olk Roehlk, Ellis Levy, Gwilym Miles. Teacher in St. Louis 1902 to date. Musical Director, Mel-Harmonic Club 1921 to date. Has composed several Operettas, one of them "The Wings," lyrics by Peabody, and another to lyrics by Henderson. r. of St. Louis 188— to date. (Q).....47, 54  
Nybor, A. G., pseudonym of Alfred G. Robyn. Oakland (Calif.)..... 91

OESTERLE, LOUIS (April 7, 1854, St. Louis), pianist, composer, editor. Pupil of his father, also of Eduard Sobolewski, Louis Mayer, Charles Kunkel. Taught piano in St. Louis from 1870-74, at the Chicago Musical College from 1874 to 188—, and at the New York College of Music from 1886-92. Has since taught privately in New York City in addition to his work on the editorial staff of G. Schirmer. r. of St. Louis 1854-74. r. of New York 1886 to date. (Q)....96, 97, 99  
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OLK, HUGO (Koenigsberg, East Prussia), violinist, composer. Parents were Polish. Studied with his father, Carl Olk, also with Gustav Exner, Hans Hasse, Emile Sauret, and Joseph Joachim (1887-90). Traveled through Europe for several years in his youth as soloist with the Olk Quintet Ensemble. Member of Kroll's Opera House Orchestra (Berlin) 1888; member and soloist of Berlin Philharmonic Orchestra 1890-96; solo violinist of Helsingfors (Finland) Symphony Orchestra 1898-99; concertmaster and soloist of Kiev (Russia) Symphony Orchestra 1899-1902; member and soloist of Louisiana Purchase Exposition Festival Orchestra (St. Louis) 1904; concertmaster of Henry Savage's "Parsifal" Opera Orchestra 1904-05; concertmaster and soloist, Philadelphia Symphony Orchestra (2 seasons) and Cincinnati Symphony Orchestra (2 seasons); concertmaster, Chicago Symphony Orchestra (summer season 1908); concertmaster and soloist of St. Louis Symphony Orchestra 1907-17. Teacher of violin in St. Louis 1907 to date. r. of St. Louis 1907 to date. (Q—Mrs. H. Olk)..... 42  
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OTTEN, JOSEPH (Jan. 18, 1852, Eys-Witten, Holland), organist, conductor, writer. Studied in Holland, at Liege (Belgium) Royal Cons. of Music, and with Albert Becker in Berlin. Came to St. Louis in 1879. Founded the St. Louis Choral Society in September, 1880, and conducted its concerts from 1881 to 1890. Beginning with the season 1890-91 the name was changed to St. Louis Choral-Symphony Society and Joseph Otten continued as conductor until his resignation at the close of the season 1893-94, Alfred Ernst becoming his successor. Conducted a series of three orchestral concerts in the spring of 1890. Organized and conducted the St. Louis Philharmonic Society (choral) from 1898 to 1900. Organist at St. Francis Xavier's Church 1895-1900. Organist in Pittsburgh of St. Paul's Cathedral 1900 to date. Author of "Parish Hymnal." Contributor to "Catholic Encyclopedia," "Fortnightly Review," "Amerika" (St. L.), "Ecclesiastical Review" (N. Y.) r. of St. Louis 1879-1900. r. of Pittsburgh 1900 to date. (Q)....2 fn., 94  
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OWEN, BENJAMIN, organist, composer. Was r. of St. Louis prior to 1870. 11, 13, 16  
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PARISI, GUIDO (186—, Austrian Tyrol: ???), violinist, composer. Studied at Milan Cons. of Music. Taught at Milan Cons. of Music. Came to St. Louis about 1887. Was soloist with St. Louis Musical Union Orchestra, March 10, 1887. Many public appearances as brilliant concert violinist. Taught at Strassberger's Cons. of Music. r. of St. Louis 1887 to 190—. ..... 27  
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PARKER, LOUISE, pianiste, writer. r. of Kansas City, Mo. .... 86  
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PARROTT, LUCY (Aug. 6, 1890, Garnett, Kan.), pianist, writer. Studied at U. of Kansas (B. Mus.), Kansas City Cons. of Music, Northwestern U. School of Music, Chicago Musical College. Pupil of Carl Preyer, M. Boguslawski, Richard Hageman. Music Supervisor at Manati, Porto Rico, 1913-14. Teacher of Piano in Kansas City 1914 to date. r. of Mo. 29 yrs. (Q)..... 94

- PARSON, WILLIAM A., pianist, composer. Chorus Master and Assistant Musical Director, St. Louis Municipal Opera Association 1919 to date. Organized first Chorus Training School in 1921 and has supervised three terms of the school. r. of St. Louis 1919 to date..... 97
- Patriotic Songs..... 3, 9, 12, 18, 57, 97
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- Paxton's 1821 St. Louis Directory*..... 4
- Peck, C. D..... 57
- Peek, Mrs. Angeline C..... 86
- PEMBERTON, CHARLES EDMOND (Oct. 20, 1867, Canton, Mo.), violinist, composer. Studied at Christian University, Canton, Mo. Pupil of C. J. Luttrell, J. Bond Francisco, Robert Paulsen (Los Angeles), Preston Ware Orem, Hugh A. Clarke. Member, Los Angeles Symphony Orchestra and Los Angeles Philharmonic Orchestra. Prof. of Violin and Theory, University of Southern California (Los Angeles) 20 yrs. Head of Violin Dept., Snerwood Music School. r. of Mo. 15 yrs. r. of Los Angeles, Cal., 1882 to date. (Q)—W.W. in Music in California:107)..... 95, 96, 97, 98
- Penney, A. Owen..... 84
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- PERRY, AUSTIN W., pianist, publisher. Founder of music publishing business now A. W. Perry's Sons of Sedalia, Mo..... 95
- Perry, Edward Baxter..... 84
- PERRY, PHILIP B. (Aug. 26, 1859, Burlington, Ia.), pianist, editor, composer. Pupil of his father, A. W. Perry, also of Theodore Kullak (Academy of Music, Berlin 1883), Robert Fuchs and Theodore Leschetizky (Vienna). Founded "Perry's Musical Magazine" in 1881. Concertized extensively after 1882. Teacher of Piano and Theory in Kansas City since 1888. Founded Perry's High School of Music at Kansas City. r. of Mo. 58 yrs. r. of Kansas City 1888 to date. (Q)..... 94, 95, 96
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- PETTINGILL, ALICE, pianist, writer. r. of St. Louis..... 75
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- Piano Trios..... 8, 27, 39-40, 88, 96
- Pickwick Theatre..... 25, 64
- Pilcher, H., & Sons..... 10
- Pittmann, Mrs. Hannah D. (Mo. Hist. Rev. XV:109.)..... 77
- Pittsburgh..... 2, 5 fn., 59, 79, 88
- PLACE, EDGAR SANDS (Aug. 29, 1859, Huntington, N. Y.), pianist, vocal teacher, conductor, composer. Pupil of J. Harry Wheeler and Eugene Thayer (Boston), William H. Sherwood (Chicago), Wm. A. M. Diller (Brooklyn), L. H. Sherwood (N. Y.). Conductor of choral clubs, teacher and supervisor of Public School Music at Smithtown, Huntington, Oyster Bay, L. I. (1880-90) also in South Norwalk and Stamford, Conn., and New York City (1887-90). Dean of School of Music, Missouri Valley College (Marshall) 1890-1912. Teacher, organist, conductor and supervisor of Public School Music, Marshall, Mo., 1912-17. Conductor and teacher at Harlingen, Tex., 1917 to date. r. of Mo. 27 yrs. r. of Huntington, L. I., N. Y. (Q)..... 36, 48, 49, 56, 61, 76
- PLATT, RICHARD BARNES (Jan. 9, 1877, St. Louis), pianist, composer. Studied at Rugby Academy. Pupil of Mrs. Nellie Strong Stevenson (St. Louis), Heinrich Barth, Heinrich Urban and Madame Varette Stepanoff (Berlin). Soloist with Berlin Philharmonic Orchestra and Amsterdam Orchestra (London). Piano recitals in Berlin, Dresden, Leipzig, London and in U. S. A. Teacher of Piano in Boston 190— to date. r. of St. Louis 18 yrs. (Q)..... 35, 41, 44, 51
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- Plays..... 32-33, 77-78
- POEPPING (HENRY) NOEL (Nov. 23, 1864, St. Louis), bassoonist, conductor, composer. Pupil of Laurent Brun and Frederick Fischer (St. Louis). Asst. Conductor, Apollo Club 1893-1903. Member, St. Louis Choral-Symphony Orchestra 1900-07 and St. Louis Symphony Orchestra 1907 to date. r. of St. Louis 1864 to date. (Q)..... 3 fn., 32, 33, 57, 61, 66, 98, 100
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- POMMER, WILLIAM HENRY (March 22, 1851, St. Louis), pianist, conductor, composer. Studied at Leipzig Cons. of Music and Vienna Cons. of Music. Pupil of Bernhard A. Bode and Eduard Sobolewski in St. Louis, Carl Reinecke, Oscar Paul, Theodore Coccia and Friedrich

- Richter in Leipzig, Victor Rokintansky, Anton Bruckner in Vienna. Taught in St. Louis 1875-83. Director of Music, Christian College (Columbia, Mo.), 1883-87. Conductor of the Arion Musical Club (Milwaukee) 1889-90. Director of Music, Smith Academy (St. Louis) 1891-1900. Music Supervisor, St. Louis Public Schools 1900-06. Prof. of Music, University of Missouri (Columbia) 1907-22 (retired on Carnegie Foundation Oct. 1, 1922). Was organist and director of music in St. Louis (St. Peter's, St. George's, Cumberland Presbyterian, Trinity and Christ Church, St. Louis Ethical Society). Conductor, St. Louis Musical Festival 1900, Saengerfest at St. L. 1903 (Children's Chorus of 3500). r. of Columbia, Mo. 1907 to date. (Q—K:362—W.W.497—19657), 2 fn., 35, 38, 39, 40, 41, 42, 44, 55, 59, 60, 64, 65, 66, 87, 98
- Pompeii* ..... 34
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- POPPE, RICHARD S. (Dec. 1, 1839, Mohn Island, Esthonia, Russia: April 25, 1912, St. Louis), organist, conductor, composer. Studied at Leipzig Cons. of Music. Pupil of Ignaz Moscheles, Louis Plaidy, Moritz Hauptmann, Julius Rietz, Friedrich Richter. Came to U. S. A. in 1859. Taught at Southern Female College (La Grange, Ga.) 1861—. Joined the Confederate Army at outbreak of Civil War. Came to St. Louis Nov. 1863. Organist at the old Catholic Cathedral (1864), Church of the Immaculate Conception (1865—), St. John's Catholic Church (1878—), United Hebrew Congregation (1883-190—). Conductor of the Henry Shaw Musical Society 1882-84. Director, St. Louis Opera Co. Taught at Strassberger's Cons. of Music 189— until his death. r. of St. Louis 1863-1912. (K:363) ..... 17, 21, 22, 23, 24, 25, 29, 78
- Porteous, W. M. .... 21
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- Portland (Ore.) ..... 89
- Postlewaite, J. W. .... 10, 12
- Powell, Mrs. Minna K. .... 86
- Preacher and Chorister* ..... 82
- Presser, Theodore ..... 11
- PRIMM, WILSON (JEAN BAPTISTE) (Jan. 5, 1810, St. Louis: Jan. 17, 1878, St. Louis), lawyer, bass singer and cellist, writer. Member, Missouri State Legislature 1834-35, 1838-39. Member, St. Louis Board of Aldermen 1835-37, 1843, 1847. First Secretary, St. Louis Board of Education 1833-34, 1835-36, 1840. Judge, St. Louis Criminal Court 1863-74. One of the founders of the Missouri Historical Society (1866) and the St. Louis Law Library (1838). Member of the choir in the old Catholic Cathedral (1834—). Author of "Address at the Beethoven Centennial, Dec. 17, 1870," "History of the Chanson de L'Année du Coup" (Mo. Hist. Soc. Coll. IV:295-302), "New Year's Day in the Olden Time of St. Louis" (Mo. Hist. Soc. Coll. II:12-22), "The Early Church: the first religious establishments in St. Louis, the musical attractions and ceremonials of their worship," and many other papers. See "Biographical Sketch" by Wm. Clark Breckenridge (Mo. Hist. Soc. Coll. IV:127-159) ..... 3 fn., 7
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- PROETZ, ARTHUR WALTER (Oct. 12, 1888, St. Louis), surgeon, composer. A. B., M. D., Washington University. Pupil of Ella M. Kriekhaus. r. of St. Louis 1888 to date. (Q) ..... 49, 53, 66
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- Protestant Church Songs ..... 20, 21, 52, 53
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- Public School Music ..... 13, 21, 76, 86, 88, 89, 91
- Publishers ..... 9, 10, 12, 79-81, 94, 96, 97
- Purkey, Mary M., see Dowell.
- QUARLES, JAMES THOMAS (Nov. 7, 1877, St. Louis), organist, composer. Pupil of Ernest R. Kroeger, Victor Ehling, George C. Vieh, Charles Galloway in St. Louis, and Charles M. Widor in Paris. Organist in St. Louis of Cook Ave. Presbyterian Church (1894-97), Central Congregational Church (1897-98), West Presbyterian Church (1898-1900), Lindell Ave. Methodist Episcopal Church (1900-13), Scottish Rites Cathedral (1905-13), St. Louis Symphony Orchestra (1908-13). Conductor, St. Louis Choral Art Society 1907-10. Dean of Dept. of Fine Arts, Lindenwood College (St. Charles, Mo.), 190— to 1913. Director of Music, Moolah Temple 1907-13. At Cornell University, Organist 1913-23, Asst. Prof. of Music 1916-23, Acting Head Dept. of Music 1921-23. Prof. of Music, University of Missouri 1923 to date, also Dean, School of Fine Arts 1924 to date. Gave 372 organ recitals at Cornell, played series of organ recitals at Louisiana Purchase and Panama-Pacific Expositions (1904 and 1915), and made extensive tours as concert organist. r. of St. Louis 1877-1913. r. of Columbia, Mo., 1923 to date. (Q—W.W:507—G:337—B:733—P:667) ..... 50, 52, 61, 76
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- Quinn, M. B. .... 58
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- Quintet, String ..... 27, 38
- Racquet Club of St. Louis ..... 100
- Raff, Joachim ..... 18
- Rahter, D. .... 39 fn., 41 fn.
- RALSTON, FRANCES MARION (Jan. 7, 1876, St. Louis), pianist, composer. Studied at Mary Institute (St. Louis) and New England Cons. of Music. Pupil of her mother, Mrs. Lucy B. Ralston, also of Fannie Payne, Mrs. Nellie Strong Stevenson, Richard S. Poppen, and Ernest R. Kroeger in St. Louis, Benjamin Cutter,

- Arthur Foote, Louis C. Elson, Percy Goetschius, and Carl Faelten in Boston, Adolf Weidig (Chicago). Taught in St. Louis 1896-1902, at Sullins College (Bristol, Va.) 1 yr. Director, Music Dept., Central College (Lexington, Mo.) 1906-08, and of Rockford (Ill.) College 1908-18. Teacher of Piano and Theory, Wellesley (Mass.) College 1919. Teacher of Piano at Pasadena, Cal., 1920 to date. r. of Mo. 25 yrs. (Q—W.W.510—G:75) .....39, 45, 46, 49, 52, 60, 62, 71, 74
- Ravel, Maurice ..... 51
- READ, EDWARD MASON (July 25, 1846, Burlington, Vt.), organist, composer. Pupil of Samuel Brenton Whitney in Boston. Came to St. Louis in 1878 as manager of the local branch of the Estey Piano & Organ Co. Organist in St. Louis, First Presbyterian Church, Second Presbyterian Church (4 yrs.), at Chicago 2 yrs. (Second Baptist Church), in St. Louis, Union Methodist Episcopal Church 1883-87, Pilgrim Congregational Church 1887, First Congregational Church 1888-92, Grand Ave. Presbyterian Church 1892-1913 (21 yrs. 4 months). r. of St. Louis 1878 to date (2 yrs. in Chicago). (Q—St.L.:491—American Organist VII: 127-132) .....48, 50, 53
- READ, SARAH FERRISS (Mrs. Sarah Read Reinhart) (Aug. 2, 1888, St. Louis), pianist, composer. Studied at Kemper Hall, Kenosha, Wis. Pupil of Ada Kunkel, William Erhardt Snyder (Kemper Hall), Alfred Ernst (St. Louis). Taught piano at St. Louis 1907-11. r. of St. Louis 1888 to date. (Q).....46, 54, 98
- Rehman, L. R. .... 57
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- Reinhart, Mrs. Sarah Read, see Read.
- Reisenauer, Alfred ..... 70
- Remie, A. C., pseudonym of A. C. Eimer. .... 9
- Remlab, Charles ..... 9
- Renk, Ludwig, pseudonym of C. W. Kern.
- RETTET, LOUIS (April 29, 1869, St. Louis), pianist, violinist, conductor, composer, publisher. Studied at Munich Royal Cons. of Music. Pupil of Frank Gecks, Sr. and Severin Robert Sauter in St. Louis, Heinrich Schwarz, Otto Hieber, Ludwig Abel, W. H. Riehl at Munich. Teacher of Piano, Violin, and Theory in St. Louis 1888 to date. Member of the St. Louis Choral-Symphony Orchestra 8 yrs. Conductor of the Orpheus Musical Society 1903-190—. As the Louis Retter Music Co., has published much music for teaching purposes. Director, the Louis Retter Cons. of Music. r. of St. Louis 1869-83, 1888 to date. (Q)...42, 48, 53, 97
- RHODE, ALOYSIUS (March 21, 1880, Germany; Dec. 25, 1922, St. Louis), organist, conductor, composer. A. B., St. Joseph's College, Teutopolis, Ill. Pupil of P. F. Jaspers, Leo P. Manzetti. At 17 was musical director at college. Came to St. Louis about 1902. Founded St. Anthony's Choristers. Conductor of Knights of Columbus Choral Club and the Musical Art Society. Instructor in Church Music at Loretto College, Sacred Heart Academy, St. Louis University. Organist at St. Anthony's Church. Was Vice-President of the Society of St. Gregory. Gave sacred concerts in Omaha, Neb., Quincy, Ill., and Chicago, Ill., and Washington, Hermann, and St. Charles, Mo. r. of St. Louis 1902 to death. (Q)..... 62
- Richards, Oliver F. .... 85
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- Richter, Carl J. .... 19, 24
- Rider, F. B. .... 9
- Riemann, Hugo ..... 15 fn.
- Riley, Mrs. Alice C. D. .... 20
- Riley, James Whitcomb ..... 51
- Rive-King, Julie ..... 43
- Robbins, Lawrence W. .... 86
- ROBERTS, WALTER BUCHANAN (March 4, 1893, Centralia, Mo.), pianist, organist, composer. A. B., University of Missouri. Studied at Christian College Cons. of Music (Columbia, Mo.), American Cons. of Music (Chicago), Chicago Musical College, Institute of Musical Art (N. Y.). Pupil of Allen Spencer, Alexander Raab, Arthur O. Anderson, Clarence Eddy, Frank Parker, Edward Clarke (Chicago) and F. Robinson, Percy Goetschius, Edwin Hughes (New York). Teacher of Piano, Christian College 1912-14. Head of Piano and Organ Dept., Fort Hays Normal School (Hays, Kan.) 1915 to date. Band work American Expeditionary Forces 1918-19. r. of Mo. 21 yrs. r. of Hays, Kan., 1915 to date. (Q—W.W.530.) ..... 45
- Robinson, Bella ..... 46
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- Robinson, John Beverly ..... 85
- ROBYN, ALFRED GEORGE (April 29, 1860, St. Louis), pianist, organist, conductor, composer. Pupil of his father, William Robyn. At 11 became organist at St. John's Church. Subsequently was organist at Grand Ave. Presbyterian Church, Temple Israel, and Church of the Holy Communion. In 1878 he toured the country with the Emma Abbott Concert Co. as solo pianist. Was pianist for the Beethoven Trio Club (St. L.) 1891-93. Conductor of the Apollo Club 1894-1902. Left St. Louis in 1910 to succeed Clarence Eddy as organist at the Tompkins Ave. Congregational Church, Brooklyn, N. Y. Resigned after 2 yrs. to accept position at St. Andrew's Methodist Church. Now Director of the Marion English Opera Co. Also Examiner for U. S. Veterans' Bureau. Honorary Degree of Doctor of Music was conferred on him by St. Louis University in 1909. r. of St. Louis 1860-1910. r. of New York 1910 to date. Now r. of East Hampton, L. I., N. Y. (K.M.R. XV:3—K:364—H:419—B:774—G:49—P:693).....25, 34, 38, 39, 43, 44, 49, 51, 58, 61, 62, 64, 66, 69, 77

- ROBYN, HENRY (May 4, 1830, Emmerich on the Rhine, Germany: Nov. 26, 1878, drowned when the Pommerania sank off the coast of Cherbourg, France), pianist, 'cellist, composer, writer. Came to St. Louis in 1838. Was a member of the Polyhymnia and Philharmonic orchestras. Instructor in Music at the Missouri Institution for the Education of the Blind 186— to 187—. Instructor in Music in the St. Louis Public Schools 186— until his death. Was organist at the old Catholic Cathedral and at St. Patrick's Church. Was Knighted by Dom Pedro, Emperor of Brazil, for his work with the blind. r. of St. Louis 1838-78. (Marie & Ernst Robyn—K:365) .....8, 11, 13, 76, 78, 79
- ROBYN (JOHANN) WILLIAM (Feb. 16, 1814, Emmerich on the Rhine, Germany: March 2, 1905, St. Louis), conductor, composer, played 22 instruments. Pupil at Emmerich of Prof. Moehren and Prof. Bolte. Organist at Evangelical Church at 16. Came to St. Louis Nov. 30, 1837. Organized St. Louis Brass Band 1839. Conducted the Polyhymnia Orchestra 1845-55. Member of the Philharmonic Orchestra. Prof. of Music at St. Louis University 1838-52. Director of Music, Academy of the Sacred Heart many years. Organist at St. Francis Xavier's Church and St. John's Pro-Cathedral. r. of St. Louis 1837 until his death. (Marie Robyn.) .....7, 8, 11, 74, 78, 79, 99
- Roden, Robert F. ....77 fn.
- ROESLEIN, ANTHONY (1836, Westphalia, Germany: Nov. 20, 1922, Long Beach, Cal.), insurance broker, composer. Came to St. Louis in 1861. Joined Union Army at outbreak of Civil War and attained the rank of Captain. Was senior partner in the insurance agency of Roeslein & Robyn (Paul, a son of William). r. of St. Louis 1860 to 190— (K:201) .....21, 22
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- Rothermel, H. A. ....81
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- RUBERTIS, NICHOLAS DE, conductor, composer. Conductor, Kansas City Chamber Music Society, Kansas City Little Symphony Orchestra. (Tone Poem "Niobe" played by Little Symphony at Kansas City, April 6, 1924). r. of Kansas City .....37
- Ruble, H. M. ....57
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- Rumsey, J. C. ....57
- Runge, Wilhelmine, see Jancke.
- RUNCIE, MRS. CONSTANCE OWEN FAUNT LE ROY (1836, Indianapolis, Ind.: May 17, 1911, St. Joseph, Mo.), pianist, composer, writer. Studied music and literature in Germany 1852-58. Married Rev. James Runcie (Protestant Episcopalian) in 1861. r. of St. Joseph, Mo., 1871 until death. (Ellinor D. Run-
- cie—M:104) .....19, 20, 22 fn., 23, 26, 27, 28, 29, 78
- Runcie, Ellinor Dale .....26 fn.
- RUSO, MICHAEL ANGELO (Nov. 24, 1881, Chicago, Ill.), harpist, composer. Pupil of M. Vitaco, E. Tramonte, F. Bito, Carl Busch. Member, Minneapolis, St. Paul, Kansas City Symphony Orchestras. Director, Russo Harp Club. r. of Kansas City 1907 to date. (Q) .....40
- Ryan, Mrs. James A. ....83
- SACKS, NATHAN (June 4, 1870, St. Louis), pianist, composer. Pupil of Victor Ehling and Edward M. Bowman in St. Louis, Alberto Jonas and Albert A. Stanley at Ann Arbor, Mich., Theodore Leschetitzky, Robert Fuchs, Karl Navratil at Vienna, Max Bruch and Johannes Wolf at Berlin. Director of Music, Baylor College (Belton, Tex.) 1902-3. Taught piano in St. Louis 1888-97, 1903 to date. Director of Sacks School of Music, St. Louis School of Musical Art. r. of St. Louis 1870-97, 1903 to date. (Q—W.W: 548—St.L.:519) .....48, 86
- Sacred Cantatas .....23, 61, 62
- Sacred Choral Music .....4, 5, 6, 10, 16, 22-23, 61-62, 99
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- SAEGER, F. S., pianist, organist, composer. Was r. of St. Louis up to his death. ....23
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 Sauer, Emil ..... 70  
 SAUTER R. SEVERIN (Nov. 6, 1822,  
 Hohenzollern-Hachingen, Germany? ?  
 St. Louis), violinist, composer. Pupil of  
 Taeglichsbeck. Member of Court Or-  
 chestra at 16. Toured U. S. A. as soloist  
 in 1852. Came to St. Louis in 1853 and  
 established himself as teacher of violin.  
 r. of St. Louis 1853 to death..... 27  
 SAWYER, HARRIET PRISCILLA ( ? ?  
 St. Louis), composer .....20, 27, 69  
 Saxophone ..... 26  
 Scharf, J. Thomas..... 74  
 Schatzman, see Bollman & Schatzman.  
 SCHILLINGER, CHARLES (1833, Wuer-  
 temberg, Germany; May 1, 1899, St.  
 Louis), flutist, pianist. Came to St. Louis  
 in 1852. Member of the Philharmonic  
 Society Orchestra. r. of St. Louis 1852  
 to death. (K.M.R. XXII:43) (Entry on  
 page 24 should read Frederick Schillinger) 16  
 SCHILLINGER, FREDERICK (June 18,  
 1856, St. Louis), violinist, pianist, com-  
 poser. Studied with his father, Charles  
 Schillinger, also with Ernst Spiering and  
 August Waldauer (in St. Louis) and  
 Joseph Helmesberger, Robert Fuchs and  
 Schenner (Vienna Cons. of Music).  
 Member, St. Louis Symphony Orchestra  
 1908-16. Conductor, Apollo Gesangverein,  
 Freier Maennerchor, Freie Gemeinde  
 Damenchor. (K.M.R. XV:53-K:366)  
   .....24 (should read Frederick), 48  
 Schirmer, G. ....11, 96  
*Schirmer's Library of Musical Classics*.... 97  
 Schmidt, J. A. Valentine..... 83  
 SCHMITZ, MARY M. (April 1, 1860, St.  
 Louis), pianist, composer, writer. Studied  
 at Beethoven Cons. of Music (St. Louis),  
 New England Cons. of Music. Pupil of  
 Charles Kunkel (St. Louis), Albert Ross  
 Parsons (New York), Frank Fisk, Carl  
 Busch (Kansas City), Harry Redman,  
 H. C. Humphrey (Boston). Teacher of  
 Piano in Kansas City. r. of Mo. 42 yrs.  
 (Q) .....46, 55, 76  
 Schnaider's Garden ..... 25  
 Schnell, J. .... 79  
 Schobe, James .....11, 12  
 SCHOEN, ISAAC LEOPOLD (Oct. 12,  
 1858, St. Louis), violinist, conductor.  
 Pupil of August Waldauer and Marcus I.  
 Epstein (St. Louis), Leopold Damrosch  
 (New York), Emanuel Wirth and Ernst  
 E. Taubert (Berlin). Member, St. Louis  
 Choral-Symphony Orchestra, Beethoven  
 Trio Club (1890-93), Mendelssohn Quintet  
 Club. Conducted series of "Pop" sym-  
 phony concerts in 1894. Taught violin  
 at Kroeger School of Music. r. of St.  
 Louis 1858 to date. (W.W:569)..... 43  
 Schollmeyer, J. .... 12  
 School Music, see Public School Music.  
 SCHUBERT, EDWARD A. (Nov. 7, 1870,  
 St. Charles, Mo.), pianist, composer.  
 Pupil of E. Wolf, A. F. Mack, Charles  
 Kunkel, Ernest R. Kroeger. Director of  
 Music, St. Charles Military College, Sacred  
 Heart Academy. Director, Schubert  
 School of Music at St. Charles. r. of St.  
 Charles, Mo., 1870 to date (Q-W.W:573  
 -K.M.R. XV:69).....37, 40, 48, 55, 56, 75  
 Schubert, Franz .....44, 68  
 SCHULTZ, WILLIAM EBEN (March 23,  
 1887, Canton, Mo.), teacher, writer.  
 A. B., Culver-Stockton College (Canton,  
 Mo.), M. A. and Ph. D., Yale Uni-  
 versity. Prof. of Modern Languages,  
 La Grange (Mo.) College 1907-08, In-  
 structor in English, U. of Kansas 1909-  
 11, Fellow in English, Yale U. 1911-12,  
 Assistant in English, Yale U. 1912-15,  
 Instructor in English, U. of Illinois  
 1915-16, Prof. of English Literature,  
 Culver-Stockton College 1916 to date. r.  
 of Canton, Mo. (Q).....91, 97  
 SCHULTZE, HENRY E. ( ? ? ? Germany),  
 pianist, writer. Studied piano and violin  
 in Germany. Came to U. S. A. in  
 1859. Taught in Kentucky and Kansas  
 City. Founded School of Musical Art in  
 Kansas City 1869. r. of Kansas City  
 1869-1915, Springfield, Mo., 1916 to date  
 (?). (M.N. Aug. '98:4) .....74, 86  
 Schumann, August ..... 9  
 Schumann, Robert .....15, 28, 33, 45, 67  
 Schumann-Heink, Ernestine ..... 84  
 SCHUYLER, WILLIAM (May 4, 1855,  
 St. Louis; July 8, 1914, St. Louis),  
 educator, writer, composer. A. B. and A.  
 M., Washington University. Studied  
 piano and composition with private  
 teachers and painting at the St. Louis  
 School of Fine Arts. Assistant principal

- in St. Louis High Schools 1895-1913.  
Principal of McKinley High School  
February, 1913, until his death. Taught  
Roman History at McKinley H. S. 1904-  
13. (St.L.:536—H:415).....18, 19, 25, 27, 69, 98
- Scott, G. ....7-17
- Scott, Henri .....63
- Secular Cantatas .....16, 24, 59, 61, 98
- Secular Choral Music.....14, 16, 24, 32,  
59-61, 98-99
- Secular Songs .....12, 13, 19-21, 51-58
- Sedalia (Mo.) .....39, 86, 94, 100
- Sedalia Democrat* .....86, 94
- Seidensticker .....12
- Seidl, Anton .....33, 35, 68
- Selby, John A., Jr. ....86
- Settle, Mrs. Nannie.....86
- Sextette from Lucia di Lammermoor*.....18, 24
- Sextet, String .....27
- Shadowland* .....70 fn.
- Shakespeare, William .....83
- SHATTINGER, ADAM (Sept. 3, 1844,  
Bavaria, Germany; Feb. 23, 1917, St.  
Louis), publisher. Came to U. S. A.  
in 1850 and lived in New Orleans and  
Cincinnati. Came to St. Louis in 1869  
and entered the employ of Kunkel Bros.  
Music Co. (his brothers-in-law). Estab-  
lished his own business in 1876 and in-  
corporated same in 1896 as Shattinger  
Piano & Music Co. r. of St. Louis 1869  
to death. (St.L.:548—K:376).....81, 97
- SHATTINGER, CHARLES (July 31, 1865,  
Cincinnati, Ohio), physician, writer. M.  
D., Washington University. Prof. of  
Physiology, Beaumont Hospital Medical  
College 1892-1901, St. Louis University  
1901-04. Private practice 1887 to date.  
r. of St. Louis 1869-1918. r. of Los  
Altos, Calif., 1918 to date (St.L.:548).. 80
- SHATTINGER, OLIVER (Sept. 3, 1879,  
St. Louis), publisher. Entered in father's  
business in 1897. Proprietor of the Shat-  
tinger Piano & Music Co., 1917 to date.  
r. of St. Louis 1879 to date. (Q).....97
- Shattinger's Musical Review* .....81
- Shattuck, Arthur .....84
- Shaw, Henry .....29
- Shaw, Henry, Musical Society.....29
- Sheppard, F. ....12
- Sherburne, Henry P. ....10
- Sherin, H. ....57
- Sherman, Carol .....84
- Sherman, William Tecumseh .....9
- SHERREY, MAE AYRES (? ? , St.  
Louis), pianiste, composer. Studied at  
Beethoven Cons. of Music, Western Cons.  
of Music in St. Louis. Pupil of Marcus  
I. Epstein, Roscoe Warren Lucy and  
Victor Ehling. r. of St. Louis 18—  
to 19— (M.N. June '98:2) .....26
- Shields .....56
- Shoemaker, Floyd C. ....1 fn.
- Shorthill, Nellie (see Bradshaw).
- Pupil of W. H. Leib, Augusta Clements  
(Kansas City), Mrs. G. L. Hess, F. L.  
Thomas (Denver), T. P. Giddings (Min-  
neapolis), Carrie Ricksecker (Hutchin-  
son, Kan.), E. F. Vance, Roland Paul,  
Signor Constantino (Los Angeles). Solo-  
ist and director of music in churches in  
La Junta, Orange, Alhambra, and Los  
Angeles, Cal. Music Supervisor, La  
Junta (3 yrs.), Orange, Alhambra (1912  
to date), Cal. r. of Mo. 1898-1914.  
r. of Alhambra, Cal. (Q—W.W. Music  
in Cal. 1920:123) .....97
- Sidus, Carl, pseudonym of Charles Kunkel.  
Silesia .....99
- Silotti, Alexander .....70
- SILVERMAN, DAVID H., pianist, com-  
poser. r. of St. Louis.....98
- SIMPSON, GEORGE ELLIOTT (Nov. 1,  
1876, Orange, N. J.), composer. Studied  
at University of Mo., Leipzig Cons. of  
Music. Pupil of Carl Reinecke, Salomon  
Jadassohn, Gustav Schreck, Hans Sitt.  
Taught at Kansas City Cons. of Music  
1904-07. Dean, School of Fine Arts,  
Polytechnic College, Fort Worth, Tex.  
1912-15. r. of Mo. 32 yrs. Now r. of  
Kansas City. (Q).....34, 35, 36, 40,  
42, 48, 55, 86
- Sir Galahad* .....59
- SKINNER, THOMAS STANLEY (May 1,  
1882, Princeton, Mass.), organist, con-  
ductor, composer. Mus. B., Oberlin Col-  
lege Cons. of Music. Studied at Schola  
Cantorum and with Charles M. Widor in  
Paris. Taught Organ, Theory, History of  
Music, Cornell (Iowa) College 1906-10,  
Albion (Mich.) College 1911-12. Head of  
Piano, Organ, Theory, State Teachers'  
College, Cedar Falls, Ia., 1912-13.  
Director of Music, Olivet (Mich.) College  
1913-17. Director of Cons. of Music and  
Prof. of Piano, Organ, Theory, Drury  
College, Springfield, Mo., 1917 to date.  
Conductor, Mendelssohn Choral Club. Has  
given many organ recitals and conducted  
two May Festivals. r. Springfield, Mo.,  
1917 to date. (Q).....39, 42, 49, 55, 61
- Smith, A. M. ....39
- Smith, C. J. ....57
- Smith, Jessie Love, see Gaynor.
- SMITH, OLIVER (? ? ? , Mo.), tenor,  
composer. r. of St. Louis to 1924, Chi-  
cago 1924 to date.....97
- Smith, Rosalie Balmer (see Cale).
- SMITH, MRS. ROSALIE IDA BALMER  
(Mrs. Thaddeus Sanford Smith) (March  
1, 1849, St. Louis), pianiste, choir singer.  
Pupil of her parents, Charles and  
Therese Weber Balmer, also of Eduard  
Nennstiel, John Ehling, Egmont Froeh-  
lich. Soloist (Mendelssohn's "Capriccio  
Brilliant") with St. Louis Philharmonic  
Orchestra. Director of Music, Kingshigh-  
way Presbyterian Church 10 yrs. Mem-  
ber of choirs of Christ Church, Second  
Baptist Church, Church of Messiah. r.



of St. Louis 1849 to date. (Q).....  
 .....2 fn., 5 fn., 7 fn., 8 fn.  
 Smith, Solomon Franklin (Mo. Hist. Rev.  
 XV:80) .....5 fn., 8

SNIDER, DENTON JAQUES (Jan. 9,  
 1841, Mount Gilead, Ohio), author. A.  
 B., Oberlin College 1862, Litt. D. 1899.  
 Taught English Literature, Christian  
 Brothers College (St. Louis) 1864-66, St.  
 Louis High School 186— to 187—, also  
 in Kindergarten School in Chicago. Has  
 all his life conducted free private classes  
 in history, philosophy, Homer, Herodotus,  
 Shakespeare, Goethe. Has written over  
 50 books. r. of St. Louis 1864 to date  
 (15 yrs. in Chicago). (St.L.:562—Mo.  
 Hist. Rev.XV:101—St. L. P. L. Bull.  
 May '24:102-8) .....71, 93

SNODDY, MRS. ABBIE LLEWELLYN,  
 pianiste, writer. r. of Mexico, Mo. .... 94

SOBOLEWSKI, EDUARD DE (Oct. 1,  
 1808, Koenigsberg, East Prussia: May 17,  
 1872, St. Louis), violinist, conductor,  
 composer, writer. Pupil of Carl Maria  
 von Weber and Carl Zelter. Music  
 director and concertmaster at the Koenigs-  
 berg Theatre 1830-35, and again 1847-54  
 (?). Cantor and organist at the Old City  
 Church 1835—, also founded a Singing  
 Society. In 1838 became conductor of the  
 recently organized Philharmonic Society  
 (an amateur orchestra still in existence).  
 June 10-12, 1835, conducted (with Sae-  
 mann) the First East Prussian Music  
 Festival. Founded with Zander (in 1843)  
 and became the first conductor of the  
 Musical Academy (a mixed chorus still  
 in existence). During the period of his  
 Koenigsberg activity gave lectures at the  
 University, was correspondent of the  
 "Neue Zeitschrift fuer Musik" (1837—)  
 and music critic of the "Ostpreussische  
 Zeitung" (1848—). Was active as  
 theatre music director in Bremen from  
 about 1854-58. Came to the U. S. A. and  
 was for two (?) years conductor of the  
 Milwaukee Musik Verein (1858-60).  
 Came to St. Louis in the fall of 1860 to  
 conduct the St. Louis Philharmonic So-  
 ciety (a choral and orchestral organiza-  
 tion). Conducted forty concerts (Oct.  
 18, 1860, to April 19, 1866), then re-  
 signed to retire from active professional  
 work. Was a resident of St. Louis from  
 1860 until his death. Of his compositions,  
 the following were performed in Koenigs-  
 berg: "The Madhouse at Dijon" probably  
 a Drama with Music (Feb. 24, 1832);  
 "Brown William" (Der braune Wilm),  
 a play with songs (March 25, 1832);  
 "Imogen," Opera (Dec. 6 and 11, 1832);  
 "Velleda," Prophets of the Brocken,  
 Opera (1835); "Symphony," 1 movement  
 (June 11, 1835); "Folksong" (Volks-  
 gesang), June 12, 1835; "Lazarus,"  
 Cantata by Herder (May 18, 1837); "John  
 the Baptist," Oratorio (Oct. 16, Nov. 30,  
 1839); "The Prophecy" and "Holy  
 Night," Oratorios (Nov. 7, 1840); these  
 two works with "John the Baptist" and

"The Beheading of John" formed the Cycle  
 known as "The Saviour;" "The Art of  
 Tialf," Ode by Klopstock (Nov. 7, 1840);  
 "Heaven and Earth," Mystery by Byron  
 (Sept. 11, 1845); "South and North,"  
 Symphony (Oct. 4, 1845); "The Voice  
 of Selma" (May 21, 1846); "Salvator  
 Rosa," Opera (1st performance 1848);  
 "The Prophet of Khorassan," Opera (1st  
 perf. 1850). In 1843 the Berlin Sing-  
 akademie produced "The Beheading of  
 John." The State Library at Koenigs-  
 berg has the following scores: "Aria  
 from Opera, Antonie;" "Vinvela," from  
 Ossian (Cantata for Chorus and Orches-  
 tra); "Four Part Songs" (pub. in St.  
 Louis); "Mohega, Flower of the Forest,"  
 American National Opera (Copy of Vocal  
 Score, 1859); "The German Song Garden"  
 (Songs); "Five Piano Pieces" (Transcrip-  
 tions from "Khorassan" and "Ziska");  
 "Hymn for Male Chorus" (1834); "Why  
 do you ask others" (MS Song); "The  
 Week End" (Der Wochenschluss), Mixed  
 Chorus with Piano, Op. 6, MS; "A Song  
 as Betrayer," Comic Opera text by Hart-  
 ung (Koenigsberg 1853); "Up my Soul"  
 (Empor mein Geist), Chorus with Solos,  
 Koenigsberg 1838; the parts only of "Sea  
 Phantasia," Symphonic Poem and Can-  
 tata for Chorus and Orchestra. Sobolew-  
 ski was also author of "Reactionary Let-  
 ters" (Music Critiques, Koenigsberg  
 1854); "The First Elements of Vocal In-  
 struction" (Koenigsberg 1841); "Opera  
 not Drama" (Bremen 1857); "The Secret  
 of the newest School of Music" (1859).  
 The foregoing Koenigsberg data are due to  
 the courtesy of Prof. Joseph Mueller-  
 Blattaui of the University of Koenigsberg  
 who at the request of the author investi-  
 gated Sobolewski's Koenigsberg activity.  
 Prof. Mueller-Blattaui credits much of the  
 data to the recently completed disserta-  
 tion of his pupil, Benno Rottluff, on "The  
 Development of Public Music Life in  
 Koenigsberg as revealed in the Press from  
 1750 to 1850." (See also 15 fn.)....13, 15

Society for the Publication of American  
 Music ..... 96

Sonata, Organ .....49, 89

Sonata, Piano .....11, 19, 42, 43, 44, 45, 96

Sonata, Viola ..... 40

Sonata, Violin .....41, 96

Sonata, Violoncello ..... 40

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 68, 72, 73, 77, 79, 83, 88, 89, 90, 97-98

Sonneck, Oscar George Theodore .....12 fn.

Sontag, Carl, pseudonym of Louis Retter. .... 37

Southern War Song..... 57

Spaeth, Sigmund ..... 84

SPAMER, RICHARD (April 23, 1856, Cin-  
 cinnati, Ohio), journalist, editor, music  
 and drama critic. Educated at the home  
 of his parents, Hugo and Marie Spamer,  
 and in the Cincinnati grammar and high  
 schools. Entered the service of the Cin-  
 cinnati Public Library in 1873. Came  
 to St. Louis in 1877 as Assistant Librarian  
 and later Acting Librarian of the St.  
 Louis Public School Library, being in  
 full charge of the institution from 1886-

88. In 1889 became editorial writer and later music and drama critic of the St. Louis Star, continuing until 1900. Engaged in general newspaper work until 1906, then undertook the publication of the St. Louis Dramatic News, the only journal of its kind ever attempted here (Dec. 1906—Oct. 1909). In November, 1909, became music and drama critic for the St. Louis Globe-Democrat, which position he still holds. r. of St. Louis, April 11, 1877, to date. (Q)...74, 85, 87, 94  
 Spang, Henry ..... 82  
 Spanish ..... 8, 27, 64
- SPENCER, HERBERT, pianist, composer.  
 Now r. of New York ..... 52  
 Spencer, Mrs. Herbert, see Fleta Jan Brown.  
 Sphinx of Thebes ..... 34  
 Sphinx Suite ..... 34
- SPIERING, THEODORE (Sept. 5, 1871, St. Louis), violinist, conductor, composer. Studied at Cincinnati College of Music, Berlin Royal High School of Music. Pupil of his father, Ernst Spiering (St. Louis), Henry Schradieck (Cincinnati), Joseph Joachim (Berlin). First public appearance in St. Louis March 1879, Chicago (Thomas Orchestra) February, 1893, Berlin (Philharmonic Orchestra) Feb. 2, 1906, London Oct. 11, 1906. Member, Thomas Orchestra 1892-96. Leader, Spiering String Quartet 1893-1905 (over 400 concerts). Taught at Chicago Cons. of Music 1898-99, Chicago Musical College 1902-05, Stern's Cons. of Music (Berlin) 1906-07, New York College of Music 1914-16. Director, Spiering Violin School (Chicago) 1899-1902. Concertmaster, New York Philharmonic Orchestra 1909-11. Conductor, New York Philharmonic Orchestra (during illness of Gustav Mahler) 17 concerts in 1911, Spiering Orchestra on tour 1902, Woman's Orchestral Club (Brooklyn) 1914-17, Berlin Philharmonic and Bluetner Orchestras 1912-14. Toured Europe 1911-14, U. S. A. 1916-18 as concert violinist. r. of St. Louis 1871-86. r. of New York City 1914 to date. (Q—G:368—B:894—W.W:606—P:767) ..... 38, 42, 44, 51, 76  
 Spofford, Harriet ..... 21  
 Springfield (Mo.) ..... 83, 86  
 Stadler, Maximilian ..... 6
- STAMM, ERNEST PRANG (Feb. 7, 1885, St. Louis), pianist, organist, conductor, composer. Studied at Scharwenka Cons. of Music, Berlin. Pupil of Waldemar Malmene, Richard Stempf, Charles Galloway in St. Louis, Maria Avani, Walter Fischer, Hugo Kaun in Berlin. Conductor, St. Louis Liederkrantz Club 191— to 1920. Organist in St. Louis, Church of the Holy Communion, B'nai El Congregation, Second Presbyterian Church 1922 to date, First Christian Church in Tulsa, Okla., 1920-22. Gave Chamber Music concerts in 1908-10 (Stamm-Olk-Anton Trio). r. of St. Louis 1885-1905, 1907-20, 1922 to date. (Q—W.W:610) ..... 48, 50, 53, 61, 62
- Stanley, W. H., pseudonym of H. S. Walser.
- STARCK, WALTER (Feb. 1, 1877, St. Louis), pianist, composer. (Q)..... 48  
 State Historical Society of Missouri (Columbia) ..... 1 fn.  
 Stauber, Emily ..... 86  
 Stayner, C. F. .... 57  
 Stearns, Henry Valentine (Aug. 27, 1882, Chicago, Ill.), organist, pianist, composer. B. Mus., American Cons. of Music, Chicago. Associate and Fellow, American Guild of Organists. Pupil of Frank La Forge, Howard Wells, Allen Spencer, Harrison M. Wild, Adolf Weidig, Edgar Stillman Kelley, Martin Krause (Berlin). Director of Music, Christian College (Columbia, Mo.) 1910-14, Illinois Woman's College (Jacksonville, Ill.) 1914-19. Dean of Fine Arts, Washburn College (Topeka, Kan.) 1919 to date. r. of Columbia, Mo., 4 yrs. (Q)..... 88
- STEELE, MRS. HELEN GALLIE (Mrs. Wm. D. Steele) ( ? ? , Northfield, Ohio: Feb. 2, 1920, Sedalia, Mo.), vocal teacher, writer. Studied at Tonic Sol-Fa College (London), Cincinnati College of Music. Pupil of Phillips and Randecker in London, Edmund J. Meyer in New York. Music Supervisor, Sedalia Public Schools 5 yrs. Organized Mo. Federation of Music Clubs 1918. Was Chairman of Education, National Federation of Music Clubs, and Chairman of Music, General Federation of Women's Clubs. r. of Sedalia, Mo., 1894 to death. (W.W:613) ..... 86
- STEINDEL, H. MAX ( ? ? , Germany), violoncellist, composer. First cellist, St. Louis Symphony Orchestra 1912-14, 1917 to date. Many appearances as soloist and with chamber music organizations. r. of St. Louis 1912-14, 1917 to date.... 40  
 Steiner, Phillip ..... 2 fn., 9 fn.  
 Steinmetz, George J. .... 94  
 Stephens College (Columbia, Mo.)..... 88  
 Sterbenz, Frederick H. .... 87  
 Stevens, Julie, see Bacon.  
 Stevens, Thomas Wood..... 32, 33
- STEVENSON, MRS. NELLIE STRONG ( ? ? , Rockford, Ill.), pianist, writer. Studied at Beethoven Cons. of Music (St. Louis), Leipzig Cons. of Music. Pupil of Richard S. Poppen, Hermann Lawitzky, Robert Goldbeck (St. Louis), Johannes Weidenbach, Carl Reinecke (Leipzig), A. K. Virgil (New York), Varette Stepanoff (Berlin), Franz Liszt (summer class at Weimar). Taught at Beethoven Cons. of Music 7 yrs. Director, St. Louis Piano School. Has also taught in Boston, New York City, Berlin, San Diego, Cal. (Sloane School of Music), San Francisco. Debut with St. Louis Musical Union Orchestra, Dec. 22, 1881 (Reinecke's F sharp minor Concerto). Many subsequent appearances with orchestra, in recital and as lecturer. r. of Mo. over 30 yrs. r. of California

- since 1915. Now in San Francisco.  
(Q—W.W.:617—M:714—K.M.R. XIV:75  
—W.W. Music in Cal. 1920:127) ..... 76
- Stewart, N. Coe..... 23
- Stewart, Sir William George Drummond... 6
- STOCKHOFF, WALTER WILLIAM (Nov. 12, 1876, St. Louis), pianist, composer. Studied at St. Louis grammar and high schools. Self-taught in music. Teacher of Piano, Harmony and Composition 1893 to date. r. of St. Louis 1876 to date. Travelling in Europe since 1922. (St.L.:577—W.W.:620—B:913—G:98,375 —P:779—St. L. Art League Bull. July '17:26) ..... 37, 39, 42, 43, 53
- STOESSEL, ALBERT FREDERIC (Oct. 11, 1894, St. Louis), violinist, conductor, composer. Studied at Royal High School of Music, Berlin. Pupil of Hugo Oik (St. Louis), Emanuel Wirth and Willy Hess (Berlin). Member, Willy Hess String Quartet 1913-15. Debut as concert violinist with Bluetner Orchestra in Berlin. First American appearance with St. Louis Symphony Orchestra Nov. 19-20, 1915. Toured America with Caruso. During war, Director, A. E. F. Bandmasters' School, Chaumont, France. Conducted New York Symphony Orchestra at Chautauqua concerts. Conductor, New York Oratorio Society 1921 to date. Prof. at New York University 1923 to date. r. of St. Louis 1894-1909. r. New York City 1920 to date. (Q—G:375 —W.W.:620—P:779) ..... 35, 37, 38, 39, 41, 42, 45, 51, 60, 91, 95, 96
- STOKES, RICHARD H., journalist, music critic. r. of St. Louis..... 87
- STRACHAUER, HERMANN, pianist, composer. Pupil of B. A. Bode. r. of St. Louis prior to 1870, later in Boston. .... 11, 13, 16
- STRASSBERGER, BRUNO C. (May 10, 1871, Dresden, Germany), violinist. Came to St. Louis October, 1882. Pupil of S. R. Sauter, Louis Mayer, Guido Parisi, J. P. Nemours, Paul Mori, Waldemar Malmene, Robert Goldbeck, Mme. Runge-Janke. Teacher of Violin at Strassberger's Cons. of Music. President of Strassberger's Cons. of Music 1913 to date. r. of St. Louis 1882 to date. (Q) ..... 85
- STRASSBERGER, CARL CLEMENS (April 24, 1859, Dresden, Germany; March 19, 1919, Los Angeles, Cal.), trumpeter, composer. Studied music in Dresden. Came to St. Louis in 1881. Member, St. Louis Musical Union Orchestra and St. Louis Choral-Symphony Orchestra. In 1886 organized and conducted a boy's military band. April, 1892, he established the Strassberger Musical Institute which, from 1893 on, bore the name Strassberger's Cons. of Music and in time became one of St. Louis' largest music schools. Incorporated same in 1908 and was President from 1908-1913. Composed some pieces for military band and orchestra, also cornet solos and duets. r. of St. Louis 1881-191—. (Bruno C. Strassberger) ..... 11
- Strauss, Johann ..... 51, 68
- Strauss, Richard ..... 51
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- Streat, Sixteenth, pseudonym of A. G. Robyn. String Orchestra ..... 31, 32, 35, 36, 95
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- Strong, Nellie, see Stevenson.
- Strother, Mrs. Susan (?) A. .... 12
- Strothotte, Maurice Arnold, see Arnold.
- Stuart, Leslie ..... 77
- Sturmeck, Heinrich von..... 14
- STURT, EDWIN WILLIAM (Feb. 7, 1862, London, England), pianist, organist, composer. Studied at Royal Academy of Music, London. Pupil of Harold Thomas, Edward Banister, Frank Amor, Reginald Steggall, Sir Arthur Sullivan. Organist and teacher in London and Brighton, England, Macon and Chillicothe, Mo. r. Chillicothe, Mo., 1911 to date. (Q)..... 38, 40, 42, 48, 61, 62
- Suites for orchestra..... 32, 34, 35, 88, 95
- Summy, Clayton F., & Co..... 45 fn.
- Sunday School Song Books..... 23
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- Symphonic Poems (see RUBERTIS)..... 15, 28, 29, 34-35, 88, 95
- Symphonies ..... 15, 28, 29, 34-35, 88, 95
- Tanner, Madame F. Glykherr..... 26
- Tausig, Carl ..... 18
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- Thomas ..... 4
- Thomas, Augustus ..... 25 fn.
- Thomas, J. B. .... 58
- THOMAS, LEWIS GODFREY (Jan. 31, 1875, London, England), pianist, organist, composer. Studied at King's College and Royal Academy of Music, London. Pupil of Ernst Pauer. Taught at Rossall School (England), Sullins College (Bristol, Va.), Stuart Hall (Staunton, Va.), Athens College (Athens, Ala.), Cornell University Summer School 1921, Lenox Hall (Kirkwood, Mo.) 1923-24. Associate Editor, Art Publication Society 1920-23. r. of St. Louis 1920 to date. (Q)..... 89
- Thomas, Mary Ethel, see Van Stavern.
- Thomas Orchestra ..... 28, 31
- Thomas, Theodore ..... 35, 67, 93

- THOMPSON, JOHN S. (March 8, 1889, Williamstown, Pa.), pianist, composer. Studied at Harrisburg (Pa.) Cons. of Music, Leefson-Hille Cons. of Music, Philadelphia. Pupil of Gustav Hille, Hugh A. Clarke. Many concert appearances here and abroad. Head of Piano Dept., Kansas City Cons. of Music 1917 to date. r. of Kansas City 1917 to date. (Q) 44, 55  
Thompson, Slason ..... 93
- THUMSER, OSWALD (Oct. 12, 1863, Eger, Bohemia), violinist, composer. Studied at Military Music School, Prague, Bohemia. Member, St. Louis Choral-Symphony Orchestra (second violin, 188— to 1906; viola 1906-07), St. Louis Symphony Orchestra (viola 1907 to date). r. of St. Louis 1886 to date. (Q) 35, 36, 38  
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- TIETJENS, PAUL (May 22, 1877, St. Louis), pianist, composer. Studied at Beethoven Cons. of Music, St. Louis. Pupil of Marcus Epstein and Ernest R. Kroeger in St. Louis, Hugo Kaun, Harold Bauer, Theodore Leschetizky. Many appearances as concert pianist. Musical Director for Maude Adams. Taught Piano in St. Louis and New York. r. of St. Louis over 23 yrs. Now r. of New York City. (Q—W.W:7) ..... 76  
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- TILLOTSON, FREDERIC EARL (Jan. 19, 1897, St. Louis), pianist, composer. Pupil of Helen Hansen, La Veta Bertschy, Dr. Gower, Horace E. Tureman in Denver, Alfred De Voto, Homer Humphrey, Gaston Borch, Heinrich Gebhard in Boston. Debut with Denver Philharmonic Orchestra 1912 (Rubinstein's D minor Concerto). Conductor, Tabor Grand Opera House, Denver. Piano recitals in Boston since 1921 and many appearances with orchestra (People's Symphony, MacDowell Symphony, Boston Symphony Orchestras). Founded Boston Trio, concerts since 1920. Director, Musical Educational Dept., Fay School, Southboro, Mass. Left St. Louis in his second year. r. of Denver, Colo. 1900-16; Boston 1916 to date. (Q—Musical America Dec. 1, '23:21) ..... 94, 96, 97  
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- TOWERS, JOHN (Feb. 18, 1836, Salford, England; Jan. 18, 1922, Philadelphia, Pa.), organist, vocal teacher, conductor, composer, writer. Studied at Royal Academy of Music, London. Pupil of Ciro Pinsuti, Henry Regaldi, F. B. Jewson, Charles Lucas in London, John K. Paine, A. W. Thayer, Adolph B. Marx, Theodore Kullak in Berlin. Organist and conductor at Brighton and Manchester, England. Came to U. S. A. in 1890. Organist at Indianapolis, Ind. (Plymouth Church 1890), New York City (Lutheran Church). Taught voice at Indianapolis School of Music, Utica (N. Y.) Cons. of Music, Tower's School of Vocal Music (N. Y.). In St. Louis, organist at St. Stephen's Church 1904-11, Director Vocal Dept., Forest Park College, Kroeger School of Music. Also taught History of Music at Strassberger's Cons. of Music, and conducted Business Girls' Choral Union. Retired in 1916 to Presser Home for Music Teachers in Philadelphia. r. of St. Louis 1904-16. (W.W:647—B:960—G:78—Musical America Jan. 28 '22:55) ..... 14, 73, 74  
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- TURNER, RUTHYN (Sept. 11, 1867, Luray, Mo.), violinist, composer. Pupil of W. E. Kausen, August Aamold. Head of Violin Dept., Oregon Agricultural College 1903-04 and Western Academy of Music 1905 at Portland, Ore. Taught violin at Corvallis, Ore., 1905-07, at Government School, Chemawa, Ore. 1908 to date. Organized and trained Indian String Quartet which toured the East before the war. Left Mo. when a child. r. of Chemawa, Ore., 1908 to date. (Q—W.W:651) ..... 35, 38, 39, 40, 41, 42, 76  
Tussey, J. D. .... 57
- TYLER, GERALD (Oct. 25, 1879, Columbus, Ohio), pianist, music supervisor, composer. B. Mus., Oberlin College Cons. of Music. Pupil of Herbert Witherspoon, Oscar Gareissen (Washington, D. C.), Ernest R. Kroeger (St. Louis). Public school music supervisor, Washington, D. C., 1904-07, Kansas City, Mo., 1907-11, St. Louis 1911-22 (?) (Sumner High School). Sang baritone part in *Hiawatha* under direction of S. Coleridge-Taylor. Disabled through paralysis about 1922. r. Kansas City 1907-11, St. Louis 1911 to date. (Q) ..... 33, 45, 49, 54, 61, 62  
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Van Hirtum, A. C. .... 4  
Van Note, E. .... 57
- VAN STAVERN, MARY ETHEL (Mrs. D. C. Van Stavern) (March 15, 1863, Milroy, Pa.), pianist, writer. Studied music in convent at Quincy, Ill. Pupil of Leopold Godowsky, Master Class 1920. Church singer and Teacher of Piano in Kansas City, Kan., and Kansas City, Mo. r. of Kansas City 1900 to date. (Q) ..... 86  
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VENUTO, ROCCO (Nov. 11, 1869, Italy), violinist, composer. Studied at Beethoven Cons. of Music (St. Louis). Pupil of Carl Busch, Michael Lenge, Sother. Member, St. Louis Choral-Symphony Orchestra (tympani) 1900-05. r. Mo. 1876 to date. r. Kansas City since 1905. (Q) .....35, 58, 63  
 Verlaine, Paul ..... 53  
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VIEH, GEORGE CLIFFORD (Aug. 15, 1872, St. Louis), pianist, composer. Studied at Vienna Cons. of Music. Pupil of Mrs. Lucy Green and Victor Ehling in St. Louis, Josef Dachs, Anton Bruckner, Robert Fuchs, J. N. Fuchs, Alfred Prosnitz at Vienna. Debut in recital at St. Louis, Dec. 20, 1892. Teacher of Piano in St. Louis 1892-1904 (?). Director, Dept. of Music, Lindenwood College, St. Charles, Mo. Organist, Lafayette Park Presbyterian Church (St. L.). Director, Music Dept., Wilson College, Chambersburg, Pa., 3 yrs. Teacher of Piano, Smith College, Northampton, Mass. r. of St. Louis 1872-89, 1892-190—. Now r. of Cambridge, Mass. (Howard Vieh—K:368—K.M.R. XV:93—M.N. Sept. '98:2—H:419) .....51, 69  
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WALDAUER, AUGUST (Jan. 6, 1826, Landau, Germany: Dec. 9, 1900, St. Louis), violinist, conductor, composer, writer. Pupil of Wilhelm Bernhard Molique. Came to New Orleans in 1844 and became member of orchestra of Ludlow & Smith's theatrical company, playing in New Orleans November-April and St. Louis May-October, 1844-51. Member of Jenny Lind's concert company 1851. Leader of orchestra at St. Louis Varieties 1852—. Manager, St. Louis Theatre 1857. Leader of orchestra, St. Louis Theatre 1858—. Member St. Louis Philharmonic Orchestra (1860-70). Conducted same 1866-67. With Hermann Lawitzky bought Beethoven Cons. of Mu-

sic in 1872 from Edwin A. Williams, who founded same in 1871. Director, Beethoven Cons. of Music, with Lawitzky 1872-74, alone 1874 to 1889, with M. I. Epstein 1889-1900. Conductor, St. Louis Amateur Opera Co. 1878-79. Conductor, St. Louis Musical Union Orchestra 1881-90. r. of St. Louis 1852-1900. (K.M.R. VI:491—M:715) .....10, 11, 12, 74, 77, 80

WALKER, MRS. CAROLINE HOLME (June 14, 1863, St. Louis), vocal teacher, composer. Pupil of Mrs. Anna Strothotte, James A. North, Robert Goldbeck in St. Louis, Madame Ostrander, Prof. Kuhn in Denver. r. of St. Louis 12 yrs. Now r. of Denver, Colo. (Q—W.W:669).....52, 62, 76

WALKER, LUDOVIC ERNEST (June 6, 1877, Dutch Hill, St. Clair Co., Ill.), pianist, composer. Pupil of his father, James Riley Walker, also of Nathan Sacks, A. I. Epstein, Wm. H. Pommer, Ernest R. Kroeger, Charles Galloway, A. J. Goodrich. Taught at Sacred Heart Academy 1904-05 and Forest Park College 1903-04 (St. Louis), Sacred Heart Academy (St. Charles, Mo.) 1905-16, Western Military Academy (Alton, Ill.) 1912-14, Shurtleff College (Alton) 1912-13, Lenox Hall 1907-09 and Hosmer Hall 1919-20 (St. L.), Lindenwood College (St. Charles, Mo.) 1920, Kroeger School of Music (St. L.) 1903 to date. Organist, Church of Unity 1907 to date. r. St. Louis 1892 to date. (Q—M.N. Sept. '98:3) .....48  
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WALSER, HENRY STANLEY (Dec. 30, 1877, St. Louis), pianist, organist, composer. Pupil of Mrs. Binder, Waldemar Malmene, Paul Mori, Edwin V. McIntyre, Arthur Lieber, Charles Galloway. Taught at Strassberger's Cons. of Music. r. of St. Louis 1877 to date. (Q) .....48  
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 Washburn College .....88  
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WEAVER, POWELL (June 10, 1890, Clearfield, Pa.), organist, composer. Studied at Institute of Musical Art, New York. Pupil of Carolyn Beebe, Gaston M. Dethier, Percy Goetschius, Pietro Yon. Toured U. S. A. as accompanist to leading artists. Organ recitals in Middle West and in Italy (1921). Organist, Grand Ave. Temple, Kansas City. r. of Kansas City 1912 to date. (Q) .....49, 55  
 Webb, C. ....6 fn.

WEBER, CARL GOTTWALT (Jan. 10, 1815, Coblenz, Germany: Nov. 19, 1879, St. Louis), double bass player, composer.

- r. St. Louis 1834-1879. (Mrs. R. B. Smith) .....6, 12
- WEBER, CARL HEINRICH (March 3, 1819, Coblenz, Germany: Sept. 6, 1892, Denver, Colo.), 'cellist, composer, publisher. With Charles Balmer founded Balmer & Weber Music Co. (1848-51). (Mrs. R. B. Smith) .....6, 9, 11, 12, 14  
Weber, Carl Maria von .....15
- WEBER, JOHANN HEINRICH (Jan. 20, 1781, Berlin, Germany: Aug. 14, 1869, St. Charles, Mo.), composer, writer. Counselor at the court of Frederick William III, King of Prussia. (Mrs. R. B. Smith) .....5, 6, 11, 12, 14  
Weber, Theresa, see Balmer.
- WEGMAN, ALBERT C., pianist, music critic. r. of St. Louis .....87  
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- WEIDMAN, PEARL JEANETTE (June 25, 1885, Kansas City, Mo.), pianist, writer. Pupil of Mrs. W. O. Thomas, Mrs. Carl Busch, Hans Christian Feil, Carl Busch. Accompanist, Philharmonic Choral Society 1912, Haydn Male Chorus 1920. Taught at Kansas State Normal School (Emporia) summer term 1909-11. Teacher of Piano in Kansas City 1906 to date. r. of Kansas City 1885 to date. (Q) .....83  
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- WENDEL, EMALINE GERKEN (Mrs. James B. Wendel) (May 16, 1882, Hannibal, Mo.), pianist, composer. A. B. and B. Mus., Christian College, Columbia, Mo. Pupil of Caroline V. Kerr, Olga Steeb, Adolf Weidig. Taught at Christian College Cons. of Music. Teacher of Piano in Hannibal, Mo., and Bakersfield, Cal. r. of Mo. 28 yrs. r. of Bakersfield, Cal., 1913 to date. (Q—W.W. Music in Cal. 1920:140) .....52  
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West, Francis, pseudonym of Ernst Krohn, Sr.  
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- WHEELER, HARRY O., violinist, composer. r. of Kansas City .....38, 55  
White, Mrs. Halbert .....83
- WHITELEY, MRS. BESSIE MARSHALL (Dec. 25, 1871, Nashville, Tenn.), pianist, music supervisor, composer. Studied at Oakland (Cal.) Cons. of Music. Pupil of H. B. Pasmore, J. P. Morgan, Louis Lesser. Teacher of Piano and Music Supervisor (to 1921) in Kansas City. r. of Mo. 32 yrs. r. of Kansas City. (Q) .....36, 54, 57, 60, 62, 63, 65
- WHITING, RICHARD, pianist, composer. r. of St. Louis .....48  
Whitman, Walt .....60  
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Wilkins, Emma, see Gutman.  
Willhartitz, Adolph .....11, 13  
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- WISMAR, WALTER PAUL (June 26, 1881, New Wells, Mo.), organist, composer. Studied at American Cons. of Music (Chicago), Beethoven Cons. of Music (St. Louis), Addison Teachers' Seminary (River Forest, Ill.) Pupil of Edward Carstenn, Victor Ehling, Ottmar Moll, Charles Galloway, B. Williams, A. G. Kaepfel. Organist, Holy Cross Lutheran Church, St. Louis. Teacher, Holy Cross School. r. of Mo. 22 yrs. r. of St. Louis. (Q) .....53  
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- WOLZ, OTTO HUGO (Feb. 24, 1870, Mascoutah, Ill.), violinist, conductor, writer. Pupil of Christian Doeber, Gustave J. Scheve, Charles A. Kunz in Mascoutah. Taught violin at Mascoutah, Peoria, Ill., 1893-94; Fulton, Mo., 1894 to date. Head of Violin Dept., Synodical College (Fulton) 1909 to date, William Woods College (Fulton) summer normal school 1913. Conductor, Fulton Orchestra 1904 to date. r. of Fulton, Mo., 1894 to date. (Q—W.W.:702) .....76  
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- WOODS, GLENN H. (July 17, 1875, Sedalia, Mo.), organist, conductor, music supervisor, composer, writer. Studied at National School of Music, Chicago. Pupil of Mrs. Helen Steele (Sedalia), Adolf Weidig, Mrs. Crosby Adams, Henry B. Roney (Chicago), Carl Busch, Frank Fisk (Kansas City), Ernest R. Kroeger, Charles Galloway, James T. Quarles (St. Louis), George E. Stubbs (New York). Organist, Calvary Church (Sedalia), St. Paul's Episcopal Ch. (Kansas City), Holy Communion Ch. (St. Louis), St. Mark's Episcopal Ch. (Berkeley, Cal.). Conductor, Men's Musical Club (Sedalia), Oratorio Society, Choral Club (Kansas City), Arion Club (Webster Groves, Mo.). Music Supervisor, St. Louis Public Schools (Feb. 9, 1909—June 17, 1913). Director of Music, Oakland (Cal.) Public Schools 1913 to date. Specialist in Music, Cal. State Board of Education survey of music in public schools 1922. r. of Mo. over 25 yrs. r. of Oakland, Cal., 1913 to date. (Q) .....61, 91
- WRIGHT, NANNIE LOUISE (June 30, 1879, Fayette, Mo.), pianiste, composer. Studied at Howard-Payne College (Fayette, Mo.), Columbia School of Music

- (Chicago). Pupil of Mary Wood Chase (Chicago) and Josef Lhevinne (Berlin). Director of Music, Howard-Payne College 1909 to date. Numerous piano recitals, many featuring own compositions. r. of Fayette, Mo. (Q—W.W:707)...45, 46, 86  
Writers on music .....67-87, 91-95
- WYER, MRS. BERENICE CRUMB (1875, North Windham, Conn.), pianiste, lecturer, composer. Pupil of Ernest R. Kroeger (St. Louis), Franz Rummel (New York), Carl Baerman (Boston), Adolf Weidig (Chicago), Heinrich Barth (Berlin). Numerous piano recitals, specializing in lecture-recitals. r. of Mo. 30 yrs. Now r. of Cape Cottage, Maine. (Q—M.N. April '98:23).....42, 45, 46, 49, 53, 56, 62  
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- ZACH, MAX (WILHELM) (Aug. 31, 1864, Lemberg, Galicia; Feb. 3, 1921, St. Louis), violinist. conductor. composer. Studied at the Vienna Cons. of Music 1880-86. Pupil of Edler, Jakob Gruen, Franz Krenn, Robert Fuchs. Violinist in Austrian military orchestra in Vienna. Came to U. S. A. in 1886. Member, Boston Symphony Orchestra (Viola) under Gericke, Paur, and Nikisch (1886-1907). Conductor, Boston Symphony "Pop" concerts 1887-97. Played viola in Adamowski String Quartet 1890—. Conductor, St. Louis Symphony Orchestra 1907 until his death. Succeeding Alfred Ernst, his temperamental antithesis, he carried on the work begun by Ernst, bringing the orchestra to a very high pitch of technical and artistic proficiency. A scholarly, well-routined conductor, a drastic drill-master, an expert program builder, Zach's orchestral readings were along traditional lines. He was succeeded by Rudolph Ganz, concert pianist. (B: 1061—W.W:711—P:868—G:65).....18, 29, 66, 85, 99  
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Zeitschrift f er Psychologie und Physiologie der Sinnesorgane .....71 fn.  
Zelter, Karl Friedrich .....6, 15  
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Zichn, Bernhard ..... 73
- ZOLLINGER, MRS. BERTHA GRACE CHEDELL (Sept. 26, 1881, Sedalia, Mo.), pianist, writer. Studied at Warrensburg (Mo.) School of Music, Clarksburg (Mo.) College, Central Mo. State Teachers' College (Warrensburg). Taught piano in Tipton, Warrensburg, Syracuse, Georgetown, New Lebanon. Pleasant Green. r. of Warrensburg, Mo. (Q)... 76

















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